TWENTY-FOUR PAGES

THE NEW YORK DESCRIPTION OF TH

VOL. XL.1, No. 1,067

NEW YORK: SATURDAY, JUNE 3, 1899.

PRICE TEN CENTS.





CLYDE FITCH.

Some years ago his skillful pen Awaked to life an old-time benu. We clapped our hands with pleasure then, And said the play would be a go. (And Fitch, with many bows the while, Received our praise with Brummel's smile.)

This year he came with Nathan Hale A hero of our own, in truth-And well he told the pretty tale, Of valor, love and buoyant youth. (And in a haughty, martial way, Received our praises on his play.)

Next season when The Cowboy and The Lady to our eyes appear, We'll be prepared to give a hand, And raise for Fitch a lusty cheer (And will he copy, in his bow, The boy, the lady, or the cow?)

THE MATINEE GIRL.

When I watched my friend, De Wolf Hopper, cavorting about the stage of the Fifth Avenue with his newest and prettiest pocket edition of a comedienne—Jessie Mackaye—I couldn't help thinking what a boon it would be to the stage generally if Hopper would start a kindergarten for the training of soubrettes. He seems to have some mysterious knack of teaching them to be pert, pretty and clerger.

You can see his fine Italian hand in every smile, gesture and kick even, although I suppose I ought to say his fine Italian foot in the latter case.

But it's a fact. You can give him any amount of good-looking raw material, although his finest work has been accomplished in small quantities, and he works wonders with it.

I recollect being taken as an infant in arms

to see Castles in the Air, when Della Fox was a thin, spidery little girl with legs like a mos-quito; but what a sensation she created in her pantomime billiard and base ball scenes with

the star!
She had been trained, and well trained, too.
Later on in Wang she was actually funny—
and a funny comedienne in comic opera is much rarer than a day in June. Her voice even had taken on the peculiar inflections of her teacher

Later Edna Wallace, who was clever and Later Edna Wallace, who was clever and bright to start with, developed into one of the winsomest, funniest little women on the stage. Her mock heroic style in El Capitan, particularly her marching, was a delight. It looked like spontaneous exuberance and youthful vitality, but it was all training and hard work. Both of those girls lost a lot of their charm when they left the Hopper company. They seemed to stop trying, and you can't do that successfully in any profession. Both are immensely popular and all that, but you know what I mean—it's not the same old smile. Last week when I saw little Miss Mackaye I saw another apt pupil who is mastering the

art of holding the attention of her audience by the vim she puts into her work, her dancing, her voice—which is a still small one just now

and her general chic and grace.

She's awfully pretty, and hasn't even a touch of that haughty the public-must-havene air that gets so tiresime after a while.

Her part calls for a yawn in the last act. She did it so naturally that a woman who sat back of me said: "That's a funny thing for her to do right in the audience's face!" It was a small thing—a yawn—and Katrinka's is an especially small yawn—but it was done naturally and done well.

The tall comedian doesn't have as much luck training the tall ladies of his company. I sup pose he's afraid to boss any one his own size. There is Hilda Clark, the beautiful blonde Eiffel tower of comic opera—with a powerful well trained voice and an excellent method. She has a bright, lovely face, an exquisite complexion and hair, but her arms and legs remind me of a young colt's in the way she doesn't manage them.

She needs limbering up of some sort, both as to face and movement. It is only in grand opera that people can afford to be self conscious, and no doubt it is a great tribulation to this young artists to feel as ill at ease as the looks in some part of the

she looks in some parts of the opera.

If I were blessed with all the accomplishments and charms and chances that Miss Clark possesses I should certainly get some kind friend to swat me around home a la Belasco, so that I should acquire ease of pose and

I wonder why it is that all the tall women of the stage wear high heels? One would think they'd choose spring heels or anything that would decrease the effect of lengthiness, but on the contrary they all sport heels two

or three inches high. Won't you tell me why,

Talking of birds reminds me of the Pro-fessional Woman's League meet at the Wal-dorf. It was the most glittering event of the

fessional Woman's League meet at the Waldorf. It was the most glittering event of the season. I never saw so many spangled dresses before in my life. Even Aunt Louisa Eldridge had a star spangled banner on her chest. And she and Lillian Russeli were the belies of the occasion.

Aunt Louisa had a string of people waiting to be presented to her, and if you lost your place on the line you were good for an hour and a half wait. You moved up just like a progressive euchre party.

I told her it reminded me of my school days, when a bishop, or an archbishop, or some high church dignitary visited the school, and we girls had to form in line and go up and make a low courtesy and kiss a big seal ring that he wore. I made the courtesy all right, but I shied at the ring, and he laughed and patted me on the head.

I asked Aunt Louisa if she would please pat me on the head to remind me of old times, but she said that she didn't believe those tulle hats would stand a pat. I told her I didn't mind standing pat and she laughed oh, so heartily.

Then she took me up and gave me a bun.

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Lillian Russell looked too sweet for any

Lillian Russell looked too sweet for anything. She had one of those soft, white, clinging dresses—Liberty silk, I think it was with a transparent yoke of white lace.

She had a scarlet hat pinned on in some fashion that looked positively wicked, it was so jaunty, and she wore one great red ruby in her corsage. Her costume was a dream.

Then she sang divinely, and smiled at everybody, and ate a sandwich tied with blue ribbon to match her eyes. There is only one Lillian Russell in this world for me.

That's what Marshall Wilder said, and I asked him if he'd mind my using it in my column, it was so brilliant. He does say a good thing once in a while.

thing once in a while.

He used to tell me lots of good jokes, but since he's gone in vaudeville he don't jest except when he's in the theatre, and he stops when the whistle blows.

Now that Nat Goodwin has sailed away from the country I can tell his awful secret. He contemplates playing Shylock. He has the Shakespearean bee in his bonnet. He sees a tragic laurel wreath just in reach, and he

won't be happy till be gets it.

We can't see Shakespeare done any worse than we have had it this season, and I haven't the slightest shadow of doubt that Goodwin will give us a new brand of Shylock that will be devoid of rant and posing and filled with good points.

An actor who played in Goodwin's company for two seasons told me once that the star's quick intuition as to the proper shading of

voice and inflection to bring out the meaning of the author's lines was marvelous.

The actors would read their lines apparently as intended by the writer. Goodwin would say: "Try that in this way." and he would emphasize some word, producing an immediate effect dramatic and forceful. It seemed like

an instinct to him.

If he applies this rule to his study of Shy lock what a performance we may expect with a work the reading of which is everything, al-though many of this season's stars seemed to think that a make-up was all that was neces-sary to do the part!

When James K. Hackett was entertained by the Twelfth Night Club last week he made a little speech in which he told the girls that he always had a friendly feeling for the organization as he first met his wife at one of their entertainments.

I think there is some charm about the Twelfth Night that Cupid has a hand in. A year ago Miss Mae Elliott, one of the prettiest of the Twelfth Nighters, found the lucky ring in her slice of cake at the Christmas feest.

feast.

The girl who gets this ring is sure to be married within the year. But this Christmas came and Miss Elliott, as is the custom, donated a ring for some other lucky girl. It was the first time the charm was ever known not to work within the given time in Miss Elliott's case, but it proved only a month or two off and she got married a few weeks age and off, and she got married a few weeks ago and sailed away to Paris as happy as you please with her husband.

The death of Miss Timbermann, which occurred after the actress had indulged in a Turkish bath, should serve as a warning to those women who frequently visit these establishments. There are any number of women on the stage who enjoy the revivifying effects of the steaming and resting processes that are part of the baths, but very many of them do not seem to realize the positive danger that lies in the bath unless it is indulged in properly at an establishment which is under a physical stage. erly, at an establishment which is under a phy

Brooklyn, the city that we make fun of, has a Turkish bath for that which beats anything that New York can offer. To visit it is a positive luxury. It is presided over by a a positive luxury. It is presided over by a doctor and a skilled woman superintendent. Attendants are low-voiced, quiet and attentive. No loud conversation is permitted among the bathers. Everything is restful,

pleasant and soothing.

How different are the establishments of this sort in town. Some of them are like bear gardens, where the clumsy attendants seem to have been selected from some Bowery intellisort in town. gence office. Their discordant, often vulgar, conversation is impressed on the bather from start to finish; there is lack of accommodation and attendants. Bathers must wait, chilled through, in the rooms until their "turn." They are all treated alike, without any reference to differences of constitution. Steam is allowed to spout into rooms so plenti-fully that unless bathers escaped they would foint

Such a bath as this is far more harmful in its effects than can be reckoned. Women are injured in health instead of benefited, and

why does not some millionaire who wants to double his wealth build a great Turkish bath that would rival the luxurious baths of ancient Rome in its fittings?

Swimming pools and "beauty parlors" and a restaurant should be a part of the establishment, and there are any number of attractions that might be combined under one roof. The present practice of lunching in the overheated rooms of the baths is one which seems but a little removed from animal land.

At one place in town women consume raw oysters and lobster and chicken patties, while on all sides of them their sister women are being manicured, pedicured and massaged. Oh, in la-la-la-la! It always seems to me like a scene from one of Doré's hells.

When Mr. Bennett saw the new Herald Building for the first time he said it looked like a wedding cake. But whenever I see it I think what a beautiful Turkish bath it would make.

would make

I think Oscar Hammerstein would make a success of a Turkish bath, because he wouldn't stop at a few million dollars' worth of luxury, plate glass and gilding. That is the sort of chaste architecture that New York wants just

at present.

Then there is Manager Brady. It would not be such a had idea to turn the Manhattan Theatre into a bath. Folks associate the place with disrobing to such an extent that it would seem quite natural to drop in there for

And this reminds me of something that has been troubling me for a long time. In a ladies' Turkish bath, you know, there are no set rules or positions. You just go around looking as though you had stepped out of a Greek frieze with several yards of sheet trailing after you. Or else you sit still and look red and foolish.

But the other day I asked a young man if

But the other day I asked a young man if he knew a certain actor. "I think I may say I know him," he said, "we were feet to feet at Turkish bath last night.

I didn't care to ask any questions, but if they really do place them feet to feet how hor-ribly uncanny it must be! THE MATINEE GIRL.

A JAPANESE TRAGEDIAN.

Otto Kawakami, the most distinguished actor of Japan, arrived at San Francisco last week, accompanied by his leading lady, Mad week, accompanied by his leading lady, Mad am Yacco, and a supporting company number-ing twenty-five. They will open a two week's senson at the California Theatre, June 18, and after that engagement will make a tour of the principal American cities, presenting a series of the best Japanese dramas. The scenery and stage furniture will be built in San Francisco, and the organization has al-ready commenced rehearsing the plays to be

produced there.

Mr. Kawakami is a man of note in his own country, having been at one time a member of the Japanese Parliament. He abandoned his political career for the stage some years ago, and, besides winning fame as an actor, has added a number of plays to the dramatic liter-ature of Japan. He has raised the standards of criticism and composition in his native land. and it is his purpose now to bring Japanese dramatic art before the people of America and Europe in a dignified manner.

Madam Yacco is no less celebrated in the Far East than is Mr. Kawakami. She is de-

scribed as a very beautiful woman, of strong dramatic power, weil schooled in the accom-plishments of the theatre. The members of the large supporting company have been drawn from the most renowned theatrical organizations in Japan.

EMILY WAKEMAN.

Emily Wakeman's admiration for the life of the stage dates from the first performance she ever saw. When seven years of age she was taken to see Joseph Jefferson in Rip Van Winkle, and the work of the comedian made such a lasting impression that her first ambition has never changed.

Being of Quaker parentage, for a member

of her family to enter the profession was a decided innovation. However, after many successful amateur performances, Miss Wakeman went to the American Academy of the Dramatic Arts and graduated in 1894. She made her professional debut the part season with matic Arts and graduated in 1894. She made her professional debut the next season with Fanny Rice at the Bijou Theatre, and since then has been seen as Ann Berry in James A. Herne's Shore Acres; has done much excellent character work in Summer stock companies, and has just closed her second successful sea-son as Mrs. Beekman-Streete in My Friend from Ludie. from India.

Miss Wakeman's line of work is in character roles, and she feels that in these she will achieve her greatest success.

CUES.

John J. Coleman filed a petition in bank-ruptcy in this city last week, with liabilities of \$7,240 and no assets beyond clothing valued at \$80 and collar and cuff buttons.

Henry E. Dixey paid in part, last Tuesday, the salaries of the players engaged in the re-cent revival of Adonis, at the Bijou.

The Don C. Hall company reports good bus ness in Northern Kentucky, which they call
"a veritable strawberry bed." The cultivation of this fruit is the main industry there.

Francis Wilson's next season will open at he Knickerbocker Thentre, on Sept. 11, in a new comic opera by Victor Herbert and Harry

Fannie Denham Rouse is convalescent after an attack of nervous prostration, brought about by the hardships of travel during her long season with Belle Archer in A Contented Woman. Mrs. Rouse has been compelled to decline Miss Archer's offer of re-engagement for the role of Aunt Judy, in which she made a great success everywhere, dreading to undertake another season of arduous travel and preferring New York engagements.

Warren Bunker closed with the New York Band, at Galesburg, Ill., and opened at Peoria on May 14, with Pekin and Chicago to follow.

J. C. Miron replaced Ferris Hartman as Sherlock Holmes in The Man in the Moon at the New York last week. The Lyman Twins have closed their season

in Money to Burn, and will next season appear in a new piece called A Merry Chase.

Edith Yerrington has been engaged to play the title-role next season in Jack and the Bean-stalk; a part that has already served to bring forward several popular actresses. Miss Yerforward several popular actresses. Miss Yer-rington left New York, on Friday, for Winona, Wis., where she will visit her parents.

Henry Sachs, one of the Bavarian peasant players at the Germania Theatre, was arrested last week and fined \$20, having sought to ter-rorize Manager Gustav Amberg and his em-ployees by flourishing a revolver and a dagger.

"God Save the Queen" was played by the orchestras at various city theatres on Queen Victoria's birthday, the audiences standing and applauding enthusiastically

IN OTHER CITIES.

SAN FRANCISCO.

SAN FRANCISCO.

The Southwell Opera co. had about the best attraction of week of May 15. The co., which has now completely won the San Francisco public, created a surprise by appearing in grand opera. With the triumples of the Melba combination atili fresh in the minds of all, the coterie of light opera artists ventured to offer Cavalberia Rusticana. It was a most creditable performance. Edith Mason acquitted herself nobly in the character of Santuzza. She sang the sweet, sad music with artistic effect, and her act ing was adequate. Tom Persse was the Turideo. His pure rich tenor found full vent in the part, and he was passionate and forceful. William Wolff and Winifred Goff alternated as Alfio, and both earned laurels. The chorus was increased in numbers and showed careful training. As the opera is short, and as the transition from the sublime to the ridiculous is nothing if not theatrical, the bill each evening was made up by the addition of Pinafore. Gilhert and Sullvan's well-worn opera was successfully rendered. Mino Delamotta took the part of Ralph Rackstraw, and sang and acted the part well. Winifred Goff was a manly Captain Corcoran, and his powerful voice rendered the music with effect. William Wolff was a remarkably good Dick Deadeye. Arthur Wooley appeared for the first time in his element as Sir Joseph Porter, K.C.B. He was humorous as well as self-contained. Daisy Thoma was a graceful Josephine. Bertha Ricci was a moderate Little Buttercup. The Gypsy Baron 22-27. The Grand Opera House is crowded every night, and both Mr. Southwell and Walter Morosco are well content.

Orpheus and Eurydice was revived at the Tivell, and the success of The Caipha was

House is crowded every night, and both Mr. Southwell and Walter Morosco are well content.

Orpheus and Eurydice was revived at the Tivell, and the success of The Geisha was equalled, although business was only fair. Edwin Stevens has earned fame more than once in the part of Jupiter, so that he was quite at home and gave a finished performance. Phil Branson was acceptable as Orpheus. William Pruette was an imposing Pluto. Anna Lichten made a very sweet Eurydice, and the music suited her clear, melodious voice. Tillie Salinger made a sufficiently impressive Public Opinion. Some clever dancing was done by Master Arnold Grazer as Ganymede. The Mandarin will be put on for the first time on this coast 22-27. Manager George Lask promises a star production.

His Japanese Wife achieved sufficient notoriety to assure it a second week at the Alcazar. Business was excellent throughout. Week 22 is the last of the Alcazar Stock co., as it now is, and Ernest Hastings will take his temporary leave of San Francisco in his old part of the Sheriff in In Mizzoura. Lewis Morrison 29 in Hamlet.

On and Off continued a second week at the Columbia. The attraction for week of 22 is The Moth and the Flame, with Herbert Kelcey and Effes Shannon.

Lewis Morrison and Florence Roberts are both here, and the star is busy preparing for his opening at the Alcazar 29 in Hamlet.

Denis O'Sullivan, known here as "Neely," has returned home from his Eastern triumphs and is resting in the city. He says he will give a concert shortly. His Irish ballads, humorous and pathetic, find great favor with the San Francisco public.

M. B. Leavitt writes that he has renewed his

public.

M. B. Leavitt writes that he has renewed his lense of the unfortunate Comedy for two years, and will reopen the theatre in August.

The old Belia Union, on Kearny Street, is to be reopened as a burlesque house. Harry Montague has been engaged to produce his own burlesques and to direct the stage.

FRED. S. MYRTLE.

DENVER.

The Bostonians played an engagement at the Broadway May 15-22 that was a record breaker, the house being entirely filled and people turned away at every performance. Rob Roy, The Serenade, and Robin Hood were sung. The Serenade was royally weicomed, and Robin Hood was more popular than ever, if possible, but Rob Roy was not so well liked. It has its good points, but is not up to the standard of the operas that have been produced with success by the Bostonians. Of the newcomers in the co., Helen Bertram has a charmingly vigorous and magnetic personality, and sings beautifully. William Broderick's voice lacks somewhat in volume, perhaps; nevertheless it is most pleasing and he is a good actor. William Lavin sings quite well. As usual, the chorus is a very fine one, comprising singers of ability, well trained and good looking, in all of these respects different from most choruses that are brought to the Wild West by operatic managers. S. L. Studley directed the orchestra in his customary capable manner, and W. H. Fitzgerald's stage direction was apparent in the smooth and well sung productions. On and Off 12-17.

The opening of B. L. Giffen's stock co, for a

smooth and well sung productions. On and Off 12.17.

The opening of R. L. Giffen's stock co, for a six weeks' season at the Tabor Grand Opera House 14 with An Enemy to the King was an event of unusual local importance, and good business has been drawn to this popular playhouse by the elaborate production offered by Manager Giffen. An Enemy to the King is certainly magnificently produced, a more sumptuous stock co. production, local or traveling, perhaps never having been seen here. The scenery is gorgeous, the costumes are beautiful and historically correct, the tapestries and furniture are rich and artistic, and the whole production is presented with an attention to detail little short of marvelous. The play itself, however, could be pruned of much dialogue and thereby improved, for at times it is talky to tiresomeness. But the splendidly realistic and thrilling last half of the last act is worth waiting for, and it was finely handled by the present co. Hobart Bosworth as De Launey was picturesque and handsome, and gave act is worth waiting for, and it was finely han-died by the present co. Hobart Bosworth as De Launey was picturesque and handsome, and gave a performance quite admirable in its entirety, but weakened by an over deliberateness in speech and action not consistent with the character portrayed: and then, too, there is a tendency to monotone in Mr. Rosworth's voice. But in most respects his characterization was finely enacted. Herbert Carr was capital as Tripanet, and gave a robust, virile and altogether delightful per-formance. Alberta Gallatin as Julie has a pleas-ant voice and graceful stage presence, and is a robust, virile and altogether delightful performance. Alberta Gallatin as Julie has a pleasant voice and graceful stage presence, and is natural in action. John B. Maher and Fred Perry were excellent in the comedy and character parts, and as "swashbucklers" were so effectually disguised that the audiences had to have a guide book to discover these old favorites. Helen Reimer and H. O. Stubbs contributed excellent character studies. Frederick Murphy was not especially happily cast as Montignoc, but he put up a sword light with Mr. Bosworth in the last act that was one of the best ever seen on the stage here. Theodore Hamilton as the Governor of Berri gave an excellent characterization. In addition to those mentioned the cast included Joseph Desberge, Frederick Trenton, William Truesdell, George Norton, Jarnes Doian, Andrew Hitchcock, Charles Bronate, Douglas Falrbanks, A. B. Lynds, F. B. Hill, A. E. James, Charles Kitnedge, Ernest King, George Carsey, Joseph L. Brennan, Lillian Word, Otavia Kirby, and Jane Vandeventer. The play was produced under the stage direction of E. L. Duane. A Bachelor's Romance is the offering next week and will serve to introduce Minnie Radeliffe and Grayce Scott.

The Georgia Minstrels have done well at the Orpheum 14-22.

KANKAR CITY

somber, but sympathetic. Willis Granger played the artist very well, and Eleanor Franklin. as Marjory, displayed considerable ability. The Arabian Nights was a clever comedy and proved amusing. Jane Kennark was interesting as Rosa Colombier, Hai Davis was clever in a character part, and the rest of the co. fair. The Wife 28-3. The Apollo Club concert 25 at the Coates was largely attended.

Troost Park is now open with nightly concerts by Zimmerschied's Military Rand. Fairmount Park is also open, and the first concert by the Fairmount Military Rand will be given 28. Hudson and Judah are having alterations made in the Grand Opera House, chiarging the seating capacity about 600 by the enlargement of the old gallery and the addition of another.

Frank B. Wilcox.

MILWAUKEE.

The Thanhouser Hatch Stock co presented All the Conforts of Home at the Academy May 22 to a full house. The comedy was played with much snap and vigor, and aroused continuous rounds of laughter and appliance. Engels Moore as Afred Hastings acted with spirit and discretion, bonard Bowles was just in his element as Tom McDow, Frederick Paunding was very funny as bubney, the broken down music teacher, and Max von Mitzel gave another capital illustration as Laughorne. One of the best performances of the evening was that of William Yerance in the comparatively small part of Pettibone. R. C. Chamberlin joayed Bender quietly and naturally. Lansing Rowan looked most fascinating as Fifi Oritanski and acted with her usual skill and discrimination. Julia Blanc gave a splendid performance as Mrs. Bender, charming Gertrude Homan was uncommonly sweet as Evange line, and Meta Brittain gave additional evidence of her inherent talent by a comprehensive impersonation of Mrs. Pettibone. Lulu Hastings looked and acted the part of Emily to perfection, and lesser roles were ably handled by Samuel Lewis, L. C. Murray, and William Andrews. The stage settings were attractive and the play went without a hitch. The Three Guardsmen 29.4.

The Alhambra contained another big house 21 when the new bill was offered, consisting of the

Lewis, L. C. Murray, and William Andrews. The stage settings were attractive and the play went without a hitch. The Three Guardsmen 29-4.

The Alhambra contained another big house 21 when the new bill was offered, consisting of the Salisbury Comedy co. and a number of good vaudeville acts. The members of the comedy co. again distinguished themselves in a double bill—A Woman's Won't and My Lord in Livery—Francis Byrne, John Daiy Murphy, Richard Baker, Maye Louise Algen, Camilie D'Elmar, and Carrie Lewis winning well earned applause in their respective parts. The co. work exceedingly well together and have achieved such a distinct success here that Manager Miller has extended the engagement from two to four weeks. The Gypsy Quintette contributed some excellent selections and were warmly recalled Hugh Emmett, the ventriloquist, entertained with great success, and ciever turns were given by Professor Fox, John T. Tierney, and Catherine Penri. Week of May 28-June 3 the Salisbury Comedy co., Pete Baker, Moreland, Thompson and Roberts, Lester and Stevens, Lucas and Tyler, and Vernon.

Frankie Richter, the blind boy pianist, gave a recital at the Davidson 21 to a slim but appreciative audience. The lad possesses talent, but insufficient and inadequate training has evidently impeded his progress, which would undoubtedly be very rapid if the opportunity were given him to develop his extraordinary powers. His memory is marvelous, but his work lacks technical finish and his execution is rather crude, though if his unquestioned ability be turned into proper channels it is safe to predict that he will ultimately win the fame and honor to which he is entitled. The Davidson will remain dark until June 5, 6, when Richard Mansfield will appear in Cyrano de Bergerac. The Frawley Stock co. Will follow 7 for an indefinite run.

Theatregoers in this city have watched with keen interest the progress of Eaby Vavene, a remarkably clever child actress, who has appeared quite frequently of late with the Thanhouser-Hatch Stock co. This pr

Ruddle.

Jacob Litt paid us a visit last week and left for St. Paul 21 with his Sporting Life co.

The Jaxon Opera co. will inaugurate a Summer season at the Alhambra in a few weeks.

CLAUDE L. N. NORRIE.

ST. PAUL.

Primrose and Dockstader's Minstrels entertained large and delighted audiences at the Metropolitan Opera House May 18-21, giving five performances. The co. give a neat, clean show, one of the best ever seen on the local stage. The scenery, setting and grouping in the first part made a striking picture. The singing was exceptionally good. The selection of gems from popular operas rendered by the well blended volces were frequently encored. The solos sung by W. H. Thompson, Harry Ernest, and Manuel Romaine won enthusiastic applause. George Primrose and Lew Dockstader are hosts in themselves. George Primrose introduces a novel fea-George Primrose introduces a novel ture in his watermeion song and cake walk by four pickinnines in front of a piece of scenery and setting representing an immense watermeion cut lengthwise, that almost filled the stage. The turn caught the house. Lew Dockstader's monologue and songs scored a pronounced hit. Lew. Sully's song and monologue plensed the audience. Wall, flowe and Sully made a hit in a musical specialty. The Johnsons, club swinging, were marvelous in dexterity and grace. Sporting Life was presented for the first time in the Northwest at the Metropolitan 22-24. The houses were packed to capacity, every seat being taken long before curtain rise and a large crowd of people were turned away, unable to gain admission. Sporting Life is the largest and most elaborate production seen on the Metropolitan stage for a long time. The scenic embellishment is unusually artistic and strikingly realistic. The quick changes in each act, through the sixteen scenes, were a revelation in stage art. The co. is strong and includes a number of very clever players, cast fittingly in their roles. Ellta Proctor Otis has an attractive and striking personality. She carries the part of Olive Pe Carteret, the adventuress, the chief role dramatically in the production, with intelligent and artistic ingeniousness, spirit and expression. She does a strong piece of acting in the scene with Lord Woodstock in the third act, also in the scene with Philip Cavanaugh. Miss Otis dresses superbly. Joseph Kilgour as Woodure in his watermeion song and cake walk by our pickininnies in front of a piece of scenery and voice and graceful size presence, and is antivolves at the Metropolitan 22.4. The house were packed to canacity, every seat be and a long and the state of the control of the seat of



songs in a manner that quite caught the audi-ence. Maude Sutton made a rollicking Topsy. R. Graham plays the part of Marks well. C. F. Ackerman did good work in the dual role of Phineas Fletcher and Simon Legree. Nellie Nickerson made a prim Aunt Ophelia. Others in the cast made the most of their parts. This will be the closing attraction of the season at the Grand.

the Grand.

Jacob Litt is in the city and will remain during the engagement of Sporting Life in the Twin Cities. Mr. Litt has a host of friends in St. Paul. Manager Theodore L. Hays, of the Grand Opera House, and Mrs. Hays occupied a box with Mr. Litt at the Metropolitan 22.

The St. Paul Liks went to Fargo 20 to assist in the initiation of twenty-three candidates. They had a royal time.

George H. Colgrave.

PORTLAND, ORE.

PORTLAND, ORE.

At the Marquam May 15, 16 Roland Reed, accompanied by Isadore Rush and a good co. in The Wrong Mr. Wright and His Father's Boy was well attended. Every one was pleased with Reed, his co. and the play. The first symphony concert by the Portland Symphony Orchestra, comprising a personnel of thirty Portland musicians, from violins to tympani, under the direction of Charles L. Brown, once Marquam orchestra director and now nusical director at the Fredericksburg, was listened to by a well-filled house 17. The programme began with Wagner's march from Tannhäuser, followed by Mendelssohn's overture to A Midsummer Night's Dream, Madame Jennie Norelli's superb soprano singing of the scene and aria from La Traviata, the pligrims' chorus from Tannhäuser, Schubert's unfinished symphony in "B" Minor, Mrs. Walter Reed's rich contraito singing of G. W. Chadwick's The Danza, and the overture to Der Freischütz. The giving of the concert has been the talk for some time among Portland music lovers. A great deal was expected of it. It excelled all expectations. So warmly was it greeted that the series of concerts which Director Brown purposes to give next season will undoubtedly prove a great success. McFadden's Row of Flats 18. poses to give next senson will undoubtedly prove a great success. McFadden's Row of Flats 18-20 (matinee) to good-natured half-filled houses. Charles A. Morgan. Estelle Wellington, Sadie Connelly, Harry Watson, and the Nosses did well

Charles A. Morgan. Estelle Wellington. Sadle Connelly, Harry Watson, and the Nosses did well.

At Cordray's the first week of the two weeks' engagement of the Belasco-Thall co. and George Osbourne. from the Alcazar, San Francisco, in The Girl I Left Behind Me was a full-house success at every performance 14-20. The co. is capital. Besides George Osbourne there are Charles P. Bates, Frank Denithorne, Asa Lee Willard, William Curtin, A. Theodore Hall, Frank C. Thompson, Frank H. Crane, James Horne, Russell Bassett, Thomas Long, Edward Post, Gertrude Foster, Ida Banning, Daisy Grogan, Mason Osbourne. Evelyn Clair. Mary Ward, and Master Venie. The second half began 21 with Peaceful Vailey to S. R. O. Wakefield-Andrews Comic Opera co. 28.

It was predicted by me a fortnight ago that George L. Baker, assistant manager of the Marquam, would be elected superintendent for the '99 Portland Industrial Exposition. This prediction was confirmed 18. Mr. Baker was then unanimously elected superintendent by the Exposition Committee for his third consecutive term. The election gives general satisfaction, not only to Portlanders, but also to those on the Pacific Coast with whom he had to do during the '97' and '98 superintendency. Mr. Baker's two former expositions were conspicuous for their signal success. A feature of this year's exposition will be varied theatrical novelties.

Manager Cal Heilig, of the Marquam, has appointed J. Randolf Beaumont as treasurer.

O. J. Mitchell.

BUFFALO

BUFFALO.

The regular season at the Star is closing most successfully. James O'Neill and his excellent co. presented The Three Musketeers May 18-20 to crowded houses. The play was in every sense admirably enacted and the engagement was one of the best of the season. Mr. O'Neill made a splendid impression and Blanche Bates was accorded unstinted praise. May Irwin in Kate Kip also played to very big business during her engagement 22-24. Miss Irwin is a great favorite in this city, and she comes this season with a new budget of songs that alone are worth paying well to hear. Her support was of the best, and while there is nothing of unusual merit in the play, the entertainment altogether is most wholesome and enjoyable. Otis Skinner 25-27.

The Prodigal Insurance was the attraction at

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Africa

LORD BYRON

A new play by MISS RIDER LOUISE JOHNSON. SCENERY by MR. HENRY HOYT, late of Daly's MUSIC by MR. WM. FURST, of the Empire Theatre.



NEW IDEA IN TRUNKS The Statiman Dresser Francisco is constructed on new principles. Drawers instead of trays. A place for everything and everything in for everything and everything in its place. The bothom as access-itie as the top. Define the bag-gage smasher. Costa ne more than a good box trunk. Sent C. O. B. with privilege of examination. Send 2c. stamp for illustrated cal-W. Spring St., Columbus,

The Missouri Girl

Always Plays Return Dates to Packed Houses.

of the Lyceum, will control the house, and Manager Laughlin informs me that nothing but first-class attractions will be booked.

RENNOLD WOLF:

COLUMBUS.

COLUMBUS.

The James-Kidder-Warde co. closed the season at the Southern May 19, 20, presenting The School for Scandal, Othelio, and Macbeth. The houses were not commensurate with the excellence of the performance. Kathryn Kidder as Lady Macbeth was very strong and her curtain calls were well earned. The Othelio of Mr. James was a capable portrayal, and the Iago of Mr. Warde was also excellent. The supporting co. was all that could be desired, and the costuming and scenery were beautiful.

The Valentine Stock co. made its farewell to its many friends 27 in A Parisian Romance, which proved to be one of the strongest attractions this organization has presented. Ed R. Mawson was a revelation as the Baron Chevrial, which characterization outranks any of his previous efforts. The Henry de Targy of Jack Webster was an excellent portrayal, as was also that of Robert Rogers as Dr. Chesnel. The Rosa of Kate Blancke was weil received. Charlotte Crane as Marcelle did delightful work. The Madame de Targy of Louise Mackintosh was a skillful portrayal. Frances Desmonde as Madame Chevrial was excellent. The small part allotted to Mary Taylor was well handled. All the costumes were handsome and the stage settings elaborate. A benefit will be tendered Annie Blancke 26, which will consist of several acts of the most popular plays of this season and specialties by each member of the co. This closes the third and most successful season of the stock co. here. The co. will open at the Lyceum. In Rochester, 29 in A Parisian Romance. The management deserves great credit for the manner in which the co. and house has been conducted, as it was through the hard work of Annie and Kate Blancke that success has been achieved.

Will Knox as prima donna and Raymond Hitch cack as the connedern. The Countess Von Hatz leid will be the souhrette. The opening opera will be Ulivette.

CHARLES D. CLARKE.

MONTREAL.

Frank Daniets opened in The Wizard of the Mark Daniets opened in The Wizard of the opened serves as a vehicle to display Mr. Daniels' additions and his performance is highly amusing, the is supported by a capable co. Notably good were Norma Kopp. Helen Desinond, and Alf C. Wheelan. The scenery and costumes were all that could be desired. Sousa's Band will play here May 24. The Grandee, a coulic opera, music by Jules Hone, libretto by Captain Forsyth, will be produced for the first time on any stage 29-55.

The Français Stock co, produced Harbor Lights 22 in excellent style. The play was excellently staged. Charlotte Denne gives a charming performance of Porn. This is her last week here, as she will leave 28 to join the Manhattan Beach Stock co., Denver. Miss Deane's work has been characterized by study and care, and has improved stendily during the season. She carries away the good wishes of numerous friends and admirers. Benjamin Horning made a manly here. Watton Townsend, T. J. McGrane, and Esther Moore also did good work. The comedy roles were well looked after by Nellie Callaban and Harry W. Rich.

A testimonial benefit will be given to Ed Varney, Jr., at the Queen's 31. W. A. TREMAYNE.

The season at the Detroit Opera House closed May 22 with a benefit to William B. Lawrence, who has filled the position of treasurer of this house for many years, but has just severed the connection to become a manager. The very large audience in attendance Monday evening was substantial proof of his popularity. For this occasion otts Skinner and his co. returned to the city and gave a performance of Rosemary. The play and the co. were given a spiendid welcome. The event of the evening was the presentation of a crystal and silver loving cup to Mr. Lawrence by the Detroit Opera House staff. Mr. Skinner made the presentation speech, and Mr. Lawrence responded to the star's happy effort in an equally appropriate and delightful manner.

The Cummings Stock co. are appearing 21-27 in a good production of Monte Cristo. They are doing large business. Moths 28-3.

The season is over at Whitney's also. The closing performance was supposed to be given 21 by a co. of colored people, called the Coontown 400. On account of the number of people turned away the same co. will appear 28-30.

KIMBAL.

PROVIDENCE.

At the Providence Opera House E. H. Sothern presented The King's Musketeers May 22-24 to large audiences. Maude Adams in Romeo and Juliet 25. On 26, 27 All's Fair in Love and War, with the author, Leo Ditrichstein, in the leading role, was presented for the first times on any stage. on any

stage. Stoessel Opera co. in The Mikado will in-The Stoessel Opera co. in The Mikado will inaugurate a Summer senson at the Olympic 29. Edith Crolius, recently with the Waish Dramatic co. and formerly a member of Lothrop's Stock co., had a narrow escape from suffocation by gas at the City Hotel 23. On retiring she left the gas burning very low and the window open. It is probable that the draft from the window extinguished the light after Miss Crolius had gone to sleep. Early in the morning hotel employes noticed a strong smell of escaping gas in the corridors and traced it to Miss Crolius' room. She was awakened and the discovery made. She did not require a physician, and may thank an open window that she is living to-day.

JERSEY CITY.

The Real Widow Brown was the offering at the Bon Ton Theatre May 22-27 to good patronage. This engagement was a departure from the usual burlesque and variety bills. The play is very funny and is presented by a clever co. Luna Cooper is the star in the title-role and possesses an excellent voice. Other parts are taken by Nellie Nichols as the servant, who does clever songs and dances: Fred Beane plays the part of a widower, Charles Barrington is the bell boy, Eddie Clark is the false widow, and William Hoyt and Beatrice Renner lend good aid. A number of bright specialties are introduced. Side Tracked 29-June 3, and close of season.

The Pavilion Theatre (a tent) will open 29 as

The Pavillon Theatre (a tent) will open 29 as a vaudeville house.

Treasurer Harry Hogan, of the Bijou Theatre, is now located at Bergen Beach for the Summer. The Elks' Minstrels will give a performance and Summer night's festival at Arlington Park here 29.

WALTER C. SMITH.

INDIANAPOLIS.

The Park, the only theatre now open, will close its doors May 27. The Holden Comedy co. played to fair business May 15-20. Individual hits were made by Kittle De Lorme. Richard Obee, and E. H. English. Frank Lindon about duplicated the business of the previous week with The Prisoner of Algiers 22-27. Much improvement could be made in his support.

A benefit will be tendered, 25, to Barclay Walker, whose opera. The Minister Extraordinary, made a decided hit last week.

A benefit was given to Jeanette Orlapp, a talented violinist of this city 18.

Fairbank opened 23 with the Ladies' New York Symphony Orchestra. This is our only Summer attraction.

ALLEN E. WOODALL.

PITTSBURG.

Paul Gilmore opened to a large audience May 22 at the Bijou, producing The Musketeers. Next week. The Prodigal Daughter.

At the Alvin the Jaxon Opena co. opened 22 in Pinafore and Cavalleria Rusticana. The Bohemian Girl was underlined for last half of week. Next week the co. will be heard in Martha.

Martha.

A Fair Rebel was the bill at the New Grand
Opera House 22-27 to good business. Next
week, Geoffrey Middleton, Gentleman. The
house will close 3.

E. J. DONNELLY.

CLEVELAND.

All the theatres are closed except the Lyceum, which is given over to vaudeville.

Cleveland Lodge, No. 18, B. P. O., are making great preparations for holding an industrial exposition in connection with the State reunion, to occur in the city next month.

WILLIAM CRASTON.

THE ELKS.

Robert Gilfort, who has one of the finest collection of animal curios in this country, has presented Orange, N. J., Lodge, No. 135, with an cik's head and antiers.

At a meeting held at Charleroi, Pa., May 15, steps were taken for the institution of a lodge at that place. Exaited Ruler W. P. Warne and Esteemed Leading Knight J. J. Oehrle, of Monogabela, Pa., Lodge, No. 455, were present and assisted in the preliminary organization. Paul R. Nutt was chosen temporary scarizana, and H. Herman, temporary secretary. The following permanent officers were elected: E. R., J. W. Gordes, E. L. K., C. H. Chandler; E. L. K., Dr. J. Brent Enos: Secretary, H. H. Herman; Trensurer, John K. Tener, J. W. Hunter; E. L. K., Dr. J. Brent Enos: Secretary, H. H. Herman; Trensurer, John K. Tener, J. W. Manon: Trustees, H. P. Buckholt, Paul R. Nutt, and J. Walter McKean. Forty-two names are on the charter list. The lodge will be instituted May 24.

CORRESPONDENCE

ARKANSAS.

FORT S/HTH - TILLES' THEATRE (George Tilles, manager): Spooner Dramatic co. in Jack of Diamonds and The Flower Girl May 15, 18 to well pleased houses. Leopold Godowsky 17: large and

CALIFORNIA.

CALIFORNIA.

OAKLAND. — MACDONOUGH THEATRE (Gotlob. Marx and Co., lessees): On and Off May 22, 23 —
DEWEY OPERA HOUSE (Landers Stevens, lessee): Grand Stock co. presented A Nutmeg Match 15-21 to large houses: performances good. A Flag of Truce 22-25. — ITEM: Joe Mulier. .manager of the Dewey Opera House. has secured the Western rights to The Girl from Chili and will shortly start a co. on the road to tour the coast in it

LOS ANGELES.—Theatre (H. C. Wyatt. manager): Lombardi Italian Opera co. closed a most successful week's engagement May 22. appearing in excellent performances of Lucia. Ernani. Il Troyatore. La Traviata, Manon Lescant. Cavalleria Rusticana, and Rigoletto. On and Off 25-27. Lombardi Italian Opera co (return) 25-3.

SAN JOSE.—Victory Theatre (Charles P. Hall.

Opera co (return) 28-3.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall.
manager): Wakefield Andrews Opera co. May 15-17

un Martha. A Night in Venice. and The Bohemian
Girl: good productions; big business. The Brownies
(docal) to big business 18, 19. On and Off 31.

SAN BERNARDINO.—OPERA HOUSE Martha Kip linger. manager: Lombardi Italian Grand Opera co. in Lucia di Lammermoor May 27.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager); Kelcey-Shannon to. in excellent performance of The Moth and The Flame May 16 to good business. The Spider and the Fly 18; fair business and performance. A Midnight Bell pleased a fair house 31.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpiess, manager): Kelcey-Shannon co. May 15 in The Moth and the Flame to crowded house; pleased andience. The Spider and the Fly 26 to good business.

GREELEY.—OPERA HOUSE (W. A. Heaton, mann ger): A Midright Bell May 18; good performance

ASPEN. — WHEELER OPERA HOUSE (Billy Van-manager): Muldoon's Picnic May 20 failed to arrive on time and date was canceled.

CONNECTICUT.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell. manager): The Prisoner of Zenda May 19. The play was well put on and carefully interpreted by Howard Gould and a first-class co. Maude Adams 17.

—GRAND OPERA BOUSE (breed and McKenna. managers): It had been the management's intention to close the Grand 20, but the delightful weather and the chance of booking one or two good attractions changed their determination and the Stoessel Opera co. opened for a three days' engagement 22. The Mikado was sang 22. 23, and The Chimes of Normandy 24. The organization is made uo of well-trained and carefully selected voices. While the chorus is not large it shows careful rehearsal. The principals one and all have good voices and act with intelligence and taste. Leontine Harger, a pretty woman with a flexible light soprano voice: Margaret Ashton. and Florence Gammage were charming as the Yum-Yum. Pitti-Sing, and Peep-Bo in The Mikado. while Henry Vogel as the Mikado. Alexander Thompson, and Adolphe Mayer were excellent. The Katisha of Lee Hobs Martin was worthy of special mention. Frank Nelson's success as Gaspard was emphatic. Dr. Stoessel directed. An American Hero 25-27. —ITEMS: Mr. and Mrs. G. B. Bunnell, who have been stopping on Crown Street for the past two months. left 22 for their country home at Southport.—Dr. Stoessel was the guest of friends while here 21-24.—Atwater's Band will be one of the features at Savin Rock this Summer and will give its first concert 30. There will be some attraction at the Lighthouse Point Theatre also for Memorial Day.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Len Spencer's Minstrels filled the

first concert 30. There will be some attraction at the Lighthouse Point Theatre also for Memorial Day.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Len Spencer's Minstrels filled the house May 18-20 and gave satisfaction. Sheridan's City Sports (return) greeted all their old admirers and many new ones 22-24 with a bright, clean show. Lillie Nelson's acrobatic work was the best ever seen here. U. T. C. Fursman's edition, 25-27 will close the professional season. Apple Blossoms by local amateurs is to formally close the house 29. 30.—PARK CITY THEATRE (G. B. Bunnell. lessee: Walter L. Rowland. manager: The Prisoner of Zenda drew well 20. The regular season will close 27 with Chauncey Olcott.—ITEMS: The entire Len Spencer Minstrel co. visited the American Graphophone Co.'s factories here 20 and rendered a concert to the employees. This was in partial return for the enthusiastic reception given the minstrels 18 by a hundred-strong theatre party from the factory, where Mr. Spencer was once engaged as a master record maker.—The suit and attendant difficulties existing between former Managers Herbert E. Parsons and Mary E. Hawes over the title to the lease of Smith's Theatre have been amicably compromised, and Manager Smith has just secured a five years lease of the property from C. Barnum Seeley, a nephew of P. T. Barnum.—Manager Bunnell reports himself as well satisfied with the result of the season at the Park City Theatre and announces improvements and even better attractions, where possible, for next season.—Advertising Agent and Stage-Manager Lyons, of Smith's Theatre has been rengaged to do similar duty at Pleasure Beach this Summer.—McMahon and Wren. proprietors of Pleasure Beach are putting that resort in order for the Summer season, and a new anditorium will be built for the vaudeville performances that were so successful last year. L. M. Rich continues as general director of the beach.

WATERBURY.—POLI'S THEATRE (Jean Jacques manager): The Prisoner of Zenda May 18 to a fair andience. Padd'uhased

W. P. HOPKINS.
WATERBURY.—POLI'S THEATRE (Jean Jacques,
manager): The Prisoner of Zenda May Is to a fair
audience. Pudd'nhead Wilson, by Edwin May and
an excellent co.. filled the house with a delighted
audience 30. Chauncey Olcott 26.—Jacques OPERA
HOUSE (Jean Jacques, manager): The wargraph
closed a jsuccessful week's engagement 26. Season
closed.

NEW BRITAIN.—Russwin Lyceum (dilbert and Lynch, managers): Chauncey Olcott in A Romance of Athlone May 24 was the final attraction of the sea-

manager): Billy Lester's co. Olivette (local) June 2. NEW LONDON. - LYCEUM THEATHE: Chauncey Olcott in A Romance of Athlone May 22.

BOISE CITY.—COLUMBIA THEATRE James A. Pin-ney, manager); Walsh-MacDowell co, in La Tosca and Fedora May 15, 16. Bruno-Steindl Concert co. May 20; good performance; small audience. McFad-len's R. w of Flats 24.

CALDWELL.—OPERA HOUSE (A. F. Isham. manager): Captain Racket (local) May 13; large house; performance good.

POCATELLO.—OPERA HOUSE (H. B. Kinport. manager): Bruno-Steindl Concert co. May 18 to a light attendance; fine entertainnent.

JOLIET. THEATRE (William H. Hulshizer, man-ger): Holden Comedy co. May 15-20, presenting The

War of Wealth, East Lynne, Ten Nights in a Barroom, The Last Stroke, Alabama, Knute Knuteson, and Tennessee to good business; satisfaction given, Hadley's Repertoire co. 25-28. The Three Guards men 29,

nen 29.

Springfield. — Chatterton's Opera House George Chatterton, manager): Passion Play pictures May 15-17 drew small audiences. — Central Ursic Hall (Frank Wiedlocker, manager): The Prodigal Son (local) 19; large audience; satisfactory

performance.

FREEPORT. — GRAND OPERA HOUSE (Knorr and Hildreth, managers): William Owen and a splendid co. appeared in The Taree Guardsmen before a large audience May 22: fine performance. Martin's U. T. C. 3. Vernon, hypnotist. 5-i0.

STERLING.— ACADEMY OF MUSIC (M. C. Ward, manager): The Waifs of New York May 18 pleased a large audience. Katie Emmett was indisposed and May Smith Robbins replaced her to the satisfaction of the audience.

QUINCY.—EMPIRE THEATRE Chamberlin. Har-ington and Co. managers): Richard Mansfield in Tyrano de Bergerac May 18 to a fine and enthusiastic udience. The Bostomans 2.

audience. The Bostonians 2.

SOUTH CHICAGO. — NEW CALUMET THEATHE
(John Connors. manager): Hal Reid in In Old Virguna May 21: tair business; performance gave satisfaction. Martin's U. T. C. will close our season 28. CLINTON.—RENNICK OPERA HOUSE (J. B. Ar-thur, manager): Passion Play Pictures to good houses May 22, 23.

DANVILLE,—GRAND OPERA HOUSE (Alexander W. Heinly, manager): Deshon-Du Vries Opera co. May 15-30; light business.

May 19-30; fight business.

CANTON.—New OPERA House (J. Frank Head, manager): A fair and satisfied andience saw the Two Johns May 22. Season closed.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE Games Oliver, manager: John Griffith, lecturer, May 24.
—AUDITORIUM (H. G. Sommers, manager): U. T. C. 27. Richard Mansfield 7.—ITEM: The Indiana State Music Teachers' Twenty-second Annual Convention will be held in the Auditorium the last week in June. Eleven concerts will be given.

in June. Eleven concerts will be given.

RICHMOND.— PHILLIPS OPERA HOUSE (James Dobbins, manager): Kline's cinematograph May 18.

19: good house.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Keystone Dramatic co. opened for a week May 22 to large house in The Senator's Daughter.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Nashville Students May 22 pleased a large audience and closed the local season.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W.

TERRE HAUTE. GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): James Whitcomb Riley to

Barhydt, Jr., manager: James Whitcomb Riley to large and enthusiastic audience May 30.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Mendelssohn Quartette May 17 to crowded house; fine concert.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Richard Mansfield May 25. The Bostonians 31.—Grand Opera House (William Foster, manager): Klimt-Hearn co. in Pawn Ticket 210, My Partner, Shadows of a Great City. The Lights o' London, The Millionaire's Daughter, and Kidnapped 22.27.—Mirror Thearne J. Connoily, manager): The Cherry Sisters 24.—ITEM: Godfrey's Band played at the Tabernacle before an immense andience.

sidux City.—Grand Opera House (A. B. Beall, manager): Klimt-Hearn co, May 15 19 to S. R. O in Pawn Ticket 210, My Partner, The Millionarie's Daughter, Kidnapped, and Shadows of a Great City; co. good Richard Mansfield 24. The Bostomans 29, 30.

WATERLOO. - Brown Opera House (C. F. Brown, manager): Godfrey's Band May 17; good business; every one pleased. Opic Read 22; fair house; best of satisfaction. Vernon, hypnotist, 5-11, FORT DODGE.—Frastler Opera House C. H. Smith, manager): Beggar Prince Opera co. (ushers) benefit May 17: large house: performance not up to

standard.

GRINNELL. — Preston's Opera House (F. O. Proctor, manager): Hubert Labadie in Faust May 15: performance excellent: good house. —— ITEM: Sherman's Uncle Tom's Cabin under canvas 27.

MARSHALLTOWN. — ODEON THEATRE (Ike C. Speers, manager): Godfrev's Band May 17 to fair business. Vernon, hypnotist, 15-20 to light business. Opie Read 24.

OSKALOOSA. - MASONIC OPERA HOUSE (E. M. Fritz, manager): Godfrey's Band May 19 to fair business; good band, but poor programme.

CEDAR FALLS. - PACKARD'S OPERA H Williams and Bassett, managers): Huburt La

ACCRECOR.—THE BEHGMAN (Edward Bergman nanager): Old Uncle Jed May 26. KEOKUK.-HUBINGER CASINO: Will open May 2 vith Godfrey's Band.

FAIRFIELD.—GRAND OPERA HOUSE (Low Thomasmanager): Duncan Clark's Female Minstre's May 31

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local 'manager): The Bostomans May 22.

—GRAND OPERA HOUSE: James L. King, manager): Dark. Season closed.—GARFIELD PARK (John Marshall, director): Marshall's Military Band, the pride of the State, has opened its Summer season of open air concerts, and will try to give us a Summer garden that will be attractive. A number of excellent boats invite to monlight rides, on the tortuous and romantic Soldier Creek, a becycle track will attract those who like to see wheel racing, and the new Casino will offer select vandeville to its patrons from time to time. The Oliver-Colby Vaudeville co. is booked 23-27. Thurston and Huebber's Stock co. 3-30. Arnold Wolford Stock co. 19-24.

—WINFIELD.—GRAND OPERA HOUSE T. B. Myers,

WINFIELD.-GRAND OPERA HOUSE (T. B. Myers win-field.—Grand Opera House C. B. Myers, manager: Andrews Opera co. sang Martha to a large house May 16; co. good. SALINA.—Opera House (W. P. Pierce. man-ager): Hoyt's Comedy co. May 22.27 canceled, closing the season, the most successful one in years.

HORTON.—High STREET OPERA HOUSE (Bailey and Fox, managers): Duncan Clark's Female Min and Fox. mar strels May 26.

ATCHISON.—THEATRE (John Seaton, mand Andrews Opera co. May 25. Godfrey's Band 31.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager: American biograph opened for one week May 22 to large and well-pleased andience. Bangor Stock co. 2.—The Norombega (W. F. Reed, manager: Vollaire Stock co. closed 18 to fair business, having presented The Railroad Agent, Baron Rudolph, The Hilton Mystery. The Lone Pine, and The Two Orphans. Pat Maloney's New Irish Visitors 19, 20 to big business; enjoyable performances. Hamilin and Hamlin, Lottle Waters, E. W. Emerson, and Tom Waters were especially good. The Battle of Manila 1-3.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): The W. J. Butler co. began a week of repertoire May 22. Opening bill: All a Mistage. Stewart Comedy co. June 5-10:—ITEM: Goodwin's A Wild Goose Chase, has closed, hence will not apprear here.

pear nere 2.

BATH.—Collumbia Opera House (Oliver Moses manager): The Battle of Manila, billed here for May 22-24, gave two evening performances and a matined poor entertainment. Howe's warstraph 1-3.

OLDTOWN.—CITY HALL (Gates and Co., mana rers): Pat Maloney's New Irish Visitors to large adience May 18. Vollaire Stock co. 22 for one week good house. The Battle of Mamia 28-31. BELFAST. - OPERA HOUSE (F. E. Cottrell, manner): White Crook co. May 29.

CAMDEN. OPERA HOUSE (R. W. Gill, manager White Crook co. May 3).

Hunter



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for a week to S. R. O. May 22 in Too Much Mother in-Law.—ITEM: This co. will close the local season. Some the reopening the stage is to be refitted with scenery and other improvements are to be made to the house.

MASSACHUSETTS.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): The ushers had the use of the house May 26, when a concert and dance was given for their benefit. A good sum was realized. The house orchestra donated its services, and the stage hands also assisted.—Wilson Opera House (W. P. Meade, manager): The Burrill Comedy co. 29-31 in Saved(from the Sea, The Diamond Ring, and Rip. Van Winkle.—Item: The trustees of the Father Mathew Society, that owns the Columbia Opera House, have decided to conduct the house for the benefit of the society in the future, and James A. Reagen has been placed in charge. He is a shrewd business man, and will doubtless succeed. He has already started booking for next season. He will take charge June 1. Hestin and Mack retiring on that date. New chairs are being placed in position, and in future the society will not rent the hall for dances.

dances.

WORCESTER.—LOTHROF'S OPERA HOUSE (Alfred T. Wilton. manager): The King Dramatic co. continued their stay May 22:27, presenting Hands Across the Sea and The Power of the Press. Both plays were well staged, especially the first, and business proved up to expectations. The co. will end its engagement 3, with The Cotton King and The Long Strike.—ITEMS: Mary Drummond Hay played the part of Lucy Nettleton in Hands Across the Sea at a half-hour's notice 23, owing to the sudden and serious llness of Birdie Du Vaull.—Daniel J. Ward, critic of the Worcester Post, has collected over \$150 from Boston. Worcester, and Providence managers for the benefit of Actor James R. Keene, who is in Providence sick and destitute.

LOWELL.—OPERA HOUSE (Fay Brothers and

dence sick and destitute.

LOWELL—OPERA HOUSE (Fay Brothers and Hosford, managers): The Last of the Rohans presented for the first times on any stage May 22 24, with Andrew Mack in the leading character. Lowell is Mr. Mack's native city, and be was cordually received. During the first act 22 John W. McEvoy presented Mr. Mack on behalf of the people of Lowell with a loving cup. The play is well staged and the cogood. S. R. O. was the rule at every performance. This closed the local season.

This closed the local season.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Sawtelle Dramatic co. May 29-3. Repertoire: The Captain's Mate, At the Buckeye Taveru, Slaves of Gold, True as Steel, Dangers of a Great City. Faust, On the Hudson, A Race for Life, Little Miss Military, and Uncle Sam in Cuba. Specialties by Little Queen Mab. Belle Stevenson. Fred C. House, and George H. Summers. Frank Daniels 6.

House, and George H. Summers. Frank Daniels 6.

LAWRENCE.—OPERA HOUSE (A. L. Grant. manager): Hovey's Concert May 18; large house.

Sousa's Band gave a delightful concert 20 to a large and enthusiastic authence. This closed the local scason, which has been a profitable one, and chiefly notable for the large increase of repertoire cos., more than half of the season having been filled with this class of attraction.

LYNN.—THEATRE (Dodge and Harrison managers): Cinderella (local) May 2:27 to big houses. Season closed.—ITEMS: The Elks held a social 24. It was well attended.—The Gem Theatre is to be thoroughly renovated and enlarged for next season.—The open air theatre at Sountong Park will open 17.—The vandeville performances at the Point of

PALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Kellar delighted a large andience May 20. Stoessel Opera co. 25-27. Willie Collier 29. Frank Daniels 8.—ITEMS: Kellar was to have closed his season here, but it was decided to play the week of 29 at the Hollis Street Theatre, Boston.—The Casto Theatre closed its season 20. BROCKTON.—CITY THEATRE (W. B. Cross. man-

ager): Sawtelle Dramatic co, opened for a week in The Captain's Mate to good business May 22. Jessie Sawtelle and George H. Summers made hits. Frank

GREENFIELD.—OPERA HOUSE (Thomas L. Law-der, manager): The Feast of Adonis (local) May 22, large and pleased audience.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle. manager); Howe's wargraph May 22, 23; acked houses; good entertainment. Colle. manager): Howe's wargraph May 22, 23; packed houses; good entertainment. WALTHAM.—PARK THEATRE (Patrick and Reni-ger, managers): Alone in London May 30.

MilFORD.—Music Hall (H. E. Morgan, mana er): Kellar pleased a large audience May 18.

MICHIGAN.

GRAND RAPIDS.—Powers (O. Stair. manager):
The Wilbur-Kirwin Opera co., with all of the popular principals that made their last season's engagement of ten weeks so successful, opened for an indefinite stay May 22 before a house full of enthusiastic friends. The Queen's Lace Handker-hief was the initial bill. Carmen and the Royal Middy will follow. Richard Mansfield 8.

low. Hichard Mansheld c.

ADRIAN. -New Croswell Opera House (C. D. Hardy, manager: Bryan's Comedians closed a week May 20, having presented Grit, the Census Taker. Mablel Heath. The Diamond Mystery, A Flaming Million, A Hot Time in the Old Town, and vaude ville to good business; best of satisfaction. Lennon's

Stock co. 29-3.

KALAJAZOO.—GRAND*OPERA HOUSE (Lee Gettor, manager): White Crook co. May 18; good performance; good house. Vogel's Minstrels 29; large co. and good entertainment; business good. This closed the season at this house.

SAULT STE. MARIE.—Soo OPERA HOUSE (H. Booker, manager): Local minstrels May, 17, 18, management George J. Fletcher, of Battle Creek; best local production ever given here: S. R. O. Boston Lyric Opera co. 26, 27.

BAY CITY. Wornt's County Research S. R. D. Boston

CAMDEN.—OPERA HOUSE (R. W. Gill, manager):
White Crook co. May 31.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Arnold Weijes 'Players opened Brewer, manager): Dark.—ITEM: Warne's Museum

nd Vandeville co. under canvas closed 'a' week's en-agement May 20, having pleased good audiences.

gagement May 20, having pleased good audiences.

MENOMINEE. — TURNER OPERA HOUSE (A. B. Bedell, manager): Schubert Quartette May 25; good house. White Crook co. 30. White's Faust 10. —

ITEM: At a meeting of the Menominee Turn Verein, owners of the Turner Opera House, it was decided to expend the sum of \$10,000 in remodeling the present building into a spacious and well-equipped play-house. The floor will be lowered and a stage will be built that will accommodate any traveling production. The plans for the improvements are now being made. The change from the present in alequate place of amusement will be very much appreciated by the citizens and cos.

TIANISTEE. — THE GRAND (Edward Johnson)

MANISTEE. — THE GRAND (Edward Johnson, manager): Vogel's Minstrels May 15; fair house: satisfaction given. W. H. Hartigan 17, 18 in Monte Cristo and Dr. Jekyll and Mr. Hyde; poor houses; good performances.

good performances.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft managers): Vogel's Minstrels May IN: first-class performance to good business. My Uncle from New York 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Bryan's Comedians May 22-27.

Local Minstrels 31. Lennon Stock co: 5-19.—ITEM:
The house will close 23 for alterations and repairs. BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The White Crook May 17; good and pleased house. Vogel's Minstrels 22: crowded house: audience pleased.

PORT HURON.—CITY OPERA HOUSE (L. T. Be lett, manager): Vogel's Minstreis May 30 will clo

PLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Milliken's concert (local) de-lighted a packed house May 23.

LANSING.—The Cornell Concert co. under canva May 15-27 to large business.

MINNESOTA.

PIPESTONE —FERRIS GRAND (W. H. Smith. manager): Vincent Stock co. to large and appreciative audiences May 19, 20. Ottumwa Quartette 24.—
NEW OPERA HOUSE (R. W. Ashton. manager): Dark.—ITEM: Owing to serions illness of Mildred Vincent in this city many dates had to be canceled by the Vincent Stock co.

STILL WATED. Graves Course of the Control of the

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Mabara's Minstrels May 10 to light business. The Grecian Princess (local) 12; interesting performance. The Brownies 19, 20 packed the house.

the house.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Perrin's Orchestra May 30.—WASECA OPERA HOUSE (A. D. Goodman, manager): Frank Howard Concert co. May 18.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick. manager): A Royal Prisoner May 25 canceled. Frank Howard Concert co. 19 pleased a small house.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): The Turtle May 19: small house; co. good. John L. Sullivan co. 25. The Pay

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., nanager): Turner Comedy co. May 29, 30.

MISSISSIPPI.

COLUMBUS. — O'NELL. THEATRE (William P. Mahon, manager): Tolson and Todd co. May 15-20 in Liberty and Love, New Orleans by Gaslight, Two Irish Hearts, The Inshavogue, and Woman vs. Woman; business poor; co. closed here.

MISSOURI.

WARRENSBURG. — MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Kate Ellis Peed's School of Dramatic Art and Elocution will present Rip Van Winkle May 25. — NORMAL AUDITORIUM: George Kennan lectured to good business 12. — ITEM: J. H. Christopher, proprietor of Pertie Springs Casino, is making extensive improvements, and has added a new set of scenery. The stock co. this season will be under the management of Walter H. Hout. Season will open 5.

JOPLIN.—CLUB THEATRE (George B. Nichols.

JOPLIN.—CLUB THEATRE (George B. Nichols manager): Andrews Opera co. May 18-20 in Martha Cavalleria Rusticana, Girofe-Giroffa, and The Pirates of Penzance to good business; co. strong Fred Rider's Night Owls 21, 22 to very good business

SPRINGFIELD.—BALDWIN'S THEATRE (Charles E. Brooks, manager): Florence Lodge, No. 409, B. P. O. E., gave an excellent minstrel performance May 22.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): The Bostonians May 23.—CRAWFORD THEATRE (E. S. Brigham, manager): Chase Lister co. 22-27.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland. manager): Rosenthal, pianist, entertained a large audience May 15. His entertainment was a rare treat. Devil's Auction to good houses 16, 17. The Triumph of Love (local) 18, 19 was excellent, and reflected great credit upon Mrs. Neumayer and the members of the Young Ladies' Institute, under whose auspices it was given. The Turtle 21-24. Roland Reed 1-3. MacDowell-Walsh co. 8-11. Katie Emmett 13-15.—UNION FAMILY THEATRE (Dick P. Sutton, manager): The Pay Train 14-29 proved a laughable and elever comedy.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson. Sidney Ossoski have been received by friends, amouncing his safe arrival in Germany.

COHOES. NEW OPERA HOUSE (E. C. Game, manager): The Pay Train 14-20 proved a laughable and clever comedy.

HELENA. Ming's OPERA HOUSE (E. T. Wilson, manager): A Bachelor's Honeymoon to fair house merit is performance good. Rosenthal 16; good house: fine concert. Devil's Auction 18: excellent performance; house well filled. The Pay Train 23. The Turtle 26. Roland Reed 30.—ITEM: The management has in contemplation extensive improvements in the theatre, among which will be an entire repainting of the inside, a retouching of the scenery, a new drop curtain, and a new stage floor. The house is an asset of the failed First National Bank in the hands of E. T. Wilson, receiver.

ANACONDA.—THEATRE MARGARIT (H. F. Collins, local manager): Boulins, local manager: Honeymoon is fast week May 22 by singing The meating it 23. The Theatre (May 15.) A Bachelor's Honeymoon in the part of the pay the paying and May 15. A Bachelor's Honeymoon in the paying the paying and May 15. A Bachelor's Honeymoon is fast to the paying and May 15. A Bachelor's Honeymoon is fast to the paying and May 15. A Bachelor's Honeymoon is fast to the paying and May 15. A Bachelor's Honeymoon is fast to the paying t

the hands of E. T. Wilson, receiver.

ANACONDA.—THEATRE MARGARFT (H. F. Collins, local manager): Devil's Anction to fair basiness May 15. A Bachelor's Honeymoon 17: light business; good performance. The Turtle 25.—ITEM: Park and McFarland will book The Margaret Theatre next season. They now control the three best towns in the State: Butte, Anaconda, and Great Falls.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): John L. Sullivan co. May 15; fair performance: medium house. Devil's Auction 19; good performance; fair house. McSorley's Twins 1 will

LIVINGSTON.—HEFFERIAN OPERA HOUSE (C. S. Hefferlin, manager): John L. Sullivan co, May 16 to a good-sized house: performance fair. The Pay Train 25.

MISSOULA.—UNION OPERA HOUSE John Maguire, manager: A Bachelor's Honeymoon May 19 delighted a large audience. McSorley's Twins 24. The Turtle 26.

BILLINGS. OPERA HOUSE (A. L. Babcock, mana ger): John L. Sullivan co. May 17 to a fair audience. Devil's Auction 3°; large and pleased audience.

NEBRASKA.

manager): The Andrews Opera co. May 29. 30 in Martha, Cavalleria Rusticana, and The Pirates of Penzance.—ITEM: The case of John Henry Martin vs. the Clay Clement Theatre co., et al., which came up for trial 15, resulted in the box office receipts being turned over to the plaintiff, who had attached them on March 27 during the performance of A Southern Gentleman.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Katie Finnett in The Waifs of New York May II to small business; satis-faction given. Sanford Dodge in A Prisoner of Spain 18 to small business on account of stormy weather. Alba Heywood 26.

BEATRICE.—PADDOCK OPERA HOUSE Fuller and Lee, managers); Dark.—AUDITORIUM G. L. Platt. managers); Duncan Clark "Female Minstreis May 19 to a fair audience. A very poor co. giving an unsatisfactory performance. Blind Bosne 3!.

LINCOLN.—TRECLAVER Direction of L. M. Crawford and, F. C. Zehrung: Richard Mansfield in

Cyrano de Bergerac May 22, was received by packed house. The Bostonians 24.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Hoyt's Comedy co. 5-10.——STEELL'S OPERA HOUSE (Steele and Hansen, managers): Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, managers): Sanford Dodge in Damon and Pythias May 17; small audience; excellent performance.

RECOKEN ROW. Now North State Operas House.

BROKEN BOW. — NORTH SIDE OPERA HOUSE (E. R. Purcell. manager): Alba Heywood May 31., NORTH PLATTE.—LLOYD'S OPERA HOUSE (War-ren Lloyd, manager): John Griffith in The Avenger 6.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Season closed with Sonsa's Band May 20; large and enthusiastic audience.—ITEMS: Dorothy Hoyle, violinist, late of this city, with Sonsa's Band, was warmly received.—C. Wallace West, of this city, has signed with Brown's in Town for next season.—Thirty-five attractions have played here the mast season.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Sousa's Band May 19 gave a fin concert to a good house. Howe's wargraph 31.—FOLSON OPERA HOUSE (W. R. Lowe, manager)

NASHUA. — THEATRE (A. H. Davis: manager) European Sensation co. gave a lively performance to fair house May 19.

NEW JERSEY.

NEWARK.—COLUMBIA THEATRE (M. J. Jacobs, manager): The Banker's Daughter by the stock co. May 2-27 proved a success. Honors were evenly divided among the co. Business big.—WALDMANN'S NEW THEATRE (Fred Waldmann, manager): The S. R. O. sign is in use nightly. Opera at 25 and 50 cents has exceeded all expectations. Milton Aborn and his co. gave surprisingly good performances. Faust is the bill 2-25. Maritana 29, 30. The Bohemian (sirl 1.2. The Chimes of Normandy 3.—ITEMS: A benefit will be given to Manager Fred Waldmann 31. The occasion will also mark his retirement from the management of this theatre.—The Columbia Theatre Stock co. will close a remarkably successful ...son 4. M. nager Jacobs has secured practically the same co. for heat season with some additions.—The Elks' benefit at Jacobs' Theatre 22.—The success of the Mitton Aborn Opera co. has been so great the their engagement has been extended indefinitely.

C. Z. KENT.

HOBOKEN.—Lyric Theatre (H. P. Soulier.

C. Z. KENT.

HOBOKEN. — LYRIC THEATRE (H. P. Soulier.
manager): Mitchell's All Star Players May 21 to fair
and appreciative audience; co. excellent. A minstrel
ent-rtsimment for the benefit of Hoboken Lodge No.
74. B. P. O. E. . was given 22 by the members of Jersey City Lodge No. 211. Walter C. Smith. Mirror
correspondent at Jersey City. was a capital interlocutor. Besides a chorus of fifty there were Frank
Fowerty, Snyder and Buckley, Coffey and Williams,
and Rosan.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Elroy Stock co, in The White Squadron. The Land of the Midnight Sun. The Police Patrol. In Old Tennessee, The Midnight Alarm, The District Fair, Miss Whitehouse, and Paradise Alley; large business; co, excellent. The Widow from the West

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Allstrom's Comic Opera co, (local) May 18 in The Chimes of Normandy to capacity: fine performance. Repeated 26. The Widow from the West 2-3. BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Magnire's educated horses May 20; good house and performance.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Widow from the West 5, 6.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Rose Stillman co. May 15-20 failed to appear. A Midnight Bell 27.

ROCHESTER. -BAKER THEATRE (Shubert Broth ROCHESTER.—BAKER THEATRE (Shubert Brothers, Iessees: J. J. Shubert, resident-manager): The Three Musketeers, as presented by the Shubert Stock co., attracted large and well-pleased audiences May 22.5. Rose Stahl, Eugene Ormonde and the rest of the co. did well. Repertoire 29.3.—LYCEUN THEATRE (A. E. Wollf, manager): May Irwin in Kate Kin. Buyer, to large house 25. Lyceum Stock co. 29-indefinite.

co. 29-indefinite.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis. lessee: J. L. Kerr. manager): May Irwin in Kate Kip May 28. Sousa's Band 28.—Bantable Theatre (S. S. Shubert. manager): A season of Summer opera was inaugurated 22-27, when Amorita and The Mikado were sung and drew good hooses; performances satisfactory. William Corliss and George Lyding, old favorites here, are in the co.

HORNELLSVILLE .- SHATTUCK OPERA HOUSE (S. HORNELLSVILLE.—SHATTICK OPERA HOUSE (S. Ossoski, manager): Egypta (local) drew generous patronage May 18-20.—ITEMS: Sophia Burnham will open a twelve weeks' vaudeville engagement at Columbus, Ohio. 30.—Mae Harding, of The Belle of New York, is home for the Summer.—Letters from Sidney Ossoski have been received by friends, announcing his safe arrival in Germany.

COMORS.—New Opena House (F. C. Game, man.

GLENS FALLS.—OPERA HOUSE F. E. Pruyn, manager: The Egyptian of Pompeii May 15 failed to appear. Frank Daniels 25 will close the season.—TEM, Extensive improvements will be made in the Opera House during the Summer.

UTICA.—OPERA HOUSE (Sam S. Shubert, man ger): The American Opera co. closed their week engagement May 20, having presented Amorita. Ti Mikade, and Fra Diavolo in a most pleasing manne Sonsa's Baad will close the local season 29.

SARATOGA SPRINGS.— THEATRE SARATOGA Sherlock Sisters, managers: Frank Daniels May 31.

Myles McCarthy 3.— BROADWAY THEATRE George I. Corlis, manager: Professor William D. Ward, lecturer. 25.

BINGHAMTON .- STONE OPERA HOUSE J. P. E. manager): The Spooners began a week's cant in repertoire to a crowded and well-pleased May 22 — BLIGT THEATRE (P. M. Cooley gement use May 25 Dark

MIDDLETOWN. - CASING THEATRE (Odell S. Hathaway, manager): The Gondoliers, by Port Jervis amateurs, May 23 to good house; performance

GENEVA.—SMITH OPERA HOUSE G. K. Hardison, manager: Belle Archer in A Contented Woman May 10 to large and enthusastic audience. Geneva Choral Society 23 closed the local season. AMSTERDAM.—OPERA HOUSE George McClum ha, manager:: Frank Daniels will close our season

OSWEGO. RICHARDSON THEATRE J. A. Wallace, nanager: Sousa's Band May 27. GLOVERSVILLE. - KASSON OPERA HOUSE (A. L. 'Ovell, manager): Frank Daniels May 29.

KINGSTON. - OPERA HOUSE (C. V. Du Bois, manger): Sousa's Band I.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager: Sonsa's Band I.

NORTH CAROLINA.

ASHEVILLE. GRAND OPERA HOUSE J. D. Plum-ner, manager: Passion Play pictures May 15-29; hall houses, good entertainments.—ITEM: Ann lare hild of the Meffert Stockers, spent a week here

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Bjarne Society presented an excellent programme to a large audience May 17. The Turtle attracted a good house 18. Signor Perugini and the rest of the co. were good, but play was severely criticised. U. T. C. 23. Devil's Auction 25. The Brownies in Fairyland (local) 25. 27. The Pay Train 3. Roland Reed 10.—ITEM: Manager Walker was in the city recently from Winnipeg en route to New York to make his bookings for next season.

FARGO.—Opena House (C. P. Walker, manager): The Turtle May 15 to fair business. Young Brothers U. T. C. 6 to S. R. O. Devil's Auction 22. Young Brothers' U. T. C. (return) 27. The Pay Train 2. Roland Reed 6, 7.

Alson Brubaker.

OHIO.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde. manager): Van Dvke and Eaton co. May 15-3) presented Jack's Wife. The Gutta Percha Girl. A Noble Outcast, A Tailow Candle. The Volunteer. and His Last Chance to S. R. O. at each performance. The co. will remain 22-27. John L. Sullivan co. 6.—ITEMS: William F. Wolcott, of A Texas Steer. is home for the Summer.—The Baldwin-Melville co.. while en route to Bay City. Mich., remained several hours in Lima. Ohio, Mr. Baldwin's home. The co. reports a prosperous season.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, 'manager): Tommy Shearer co. May 15-20 to only fair business. Plays presented: Only a Farmer's Daughter, Cyrano de Bergerac. Dangers of a Great City. The Coal Black Lady, and A Waif of the Mines.

— AUDITORIUM (M. H. Haskell, manager): Pitman Comedy co. opened for a week 22 to large business.

LORAIN. — WAGNER OPERA HOUSE (Charles Knapp. manager: Season will close here 1. The louse is to be remodeled and fitted with new scenery throughout, and will be capable of accommodating irst-class attractions in a more satisfactory manner than heretofore.

TROV.—OPERA HOUSE (Barnett Brothers, mana gers): Dark.—ITEMS: Barnett Brothers have leased the Troy Opera House for the coming season.—Harry E. McKee, of the Alma Chester co., is at his home

MANSFIELD .- MEMORIAL OPERA HOUSE (E. Endity Memorial Opera House (E. R. Charles and Cooking attraction of the sea enes May 29.

Summer Vaudeville Theatre of the Kaufman, manager) Ed and Lulu Davenport, corners concert May 19; good house.

PAST IVERDOM

EAST LIVERPOOL.—New Grand (James Normanager): The Mikado (local) May 8-20 failed draw. Season closed. NORWALK.—GARDINER MUSIC HALL (W. G. Gil-er, manager): Martin's U. T. C. to S. R. O. May 23;

atisfaction given.

NEW PHILADELPHIA.—Union Opera House
George W. Bowers, manager): Erwood Stock co.

ELYRIA.—OPERA HOUSE (W. H. Park. manager):
Al. W. Martin's U. T. C. co. May 22 turned many away and gave satisfaction. Season closed.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): The Jessie Shirley co. finished a very successful week May 13 with The Child of the Regiment. Under Two Flags, Divorced, and Lost for a Day last half of week to S. R. O.; excellent co. Walsh-Macdowell co. 39.

Waisi-Macdowell co. 3.7.

LA GRANDE.—Steward Opera House (D. H. Steward, manager): The Battle of Manila May 22. Si Perkins co. 13-18 to packed houses; performances good. Repertore: Uncle Dan. The Hidden Hand. The Girl I Love, Si Perkins, Alene, and East Lynne.

PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Hønnessy Leroyle, with a very good co., presented Other People's Money for the ushers' benefit May 18 to a large and appreciative audience. The ushers realized a neat amount and greatly appreciate the liberal patronage of their friends. Manager Worman has secured 'Way Down East to close the regular season 31.—ITEM: The Academy was occupied 16-18 by the Grand Lodge I. O. O. F. of Pennsylvania, and the local lodges tendered a complimentary entertainment to the visitors.

ors.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The local season closed with Down on the Farm May 16, that gave satisfaction to fair house. The local season has been quite a prosperous one and Manager Burckhalter is much pleased with the general lookout for next season.—ITEMS: W. Forrest Huff, late of The Three Dragoons, has returned to his home in this city. He will play numerous Summer engagements in vaudeville.—Thomas Stokes, a former Butlerite, now connected with the profession, has been the guest of local friends for the last two weeks.

HARRISBURG.—GRAND OPERA HOUSE (Markley Markley)

friends for the last two weeks.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Little Irene Myers co. closed a week of fair business May 20. The little star made many friends in this city by her charming personality. The Clair Patee-Russell co. opened 23 for rest of week to S. R. O. and have had fairly good houses. The repertoire is well selected and meets with favor. This co. has introduced an innovation in their ladies' solo orchestra and multicolored electric lights and palms in the musicians' enclosure. Valpo Stock co. 29-3.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb. manager): Swan Stock co. May 22-27. First half of week in A Man of Mystery. The Vassar Boy. The Red Hat. and Little Miss Weatherford to good business and pleased audience. Mark E. Swan is well received nightly and his support is excellent. Way Down East canceled.—ITEM: Ethel Tillson is a special feature of the Swan Stock co. Her operatic selections and ballads charmed the audience nightly. She is also an excellent actress.

TITUSVILLE.—OPERA HOUSE John Gahan, manager: Pitman Comedy co. opened the second week of its engagement May 15 to S. R. O.: co. pleasing. Repertoire: The Lost Paradise, The Electrician, The Red Cross Narse, Queena, Article 148. The Opium Ring, East Lynne, and The Fortune Hunter.

WARREN.—Librarry Theatre (F. R. Scott, manware)

WARREN.—LIBRARY THEATRE (F. R. Scott. manager): Tommy Shearer co. opened for a week May 2: to full house, presenting Dangers of a Great City. Cyrano de Bergerac and My Coal Black Lady followed to fair business.

WILKES-BARRE,—THE NESBITT (M. H. Burgun-er. manager): Elks' minstrels May 26 will close our eason.—GRAND OPERA HOUSE (M. H. Burgunder. nanager): Season closed.

SUNBURY.—OPERA HOUSE (W. C. Lvons, mana er: Rhoda (local) was repeated Msy 18 to a large and appreciative audience.

CHARLEROL.—COYLE THEATRE (W. S. Coyle, nanager): Wood's Concert Band 3. KANE.—OPERA HOUSE (George H. Verbeck, man-ger): Sevengala May 29-3.

MILTON. - OPERA HOUSE (A. J. Blair. mana er): Rhoda (local) May 23 to crowded house.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, canager): Beggar Prince Opera co. May 29.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The final week of the Hopkins Stock co. s engagement opened May 22 to fine houses. A Parisan Romance was produced, with a vandeville bill including Artie Hall, Polk and Collins, Jessie Merrilees, and the Six Metweefs. Mitton Aborn Opera co. 5 indefinite.—AUDITORIUM (Benjamit F. Staiaback, manager): Night Owls 25, 26.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Murray-Hart co. May 222

SALT LAKE CITY. SALT LAKE THEATRE bace dicorge D. Pyper, manager: Kelcey Shannon re. above

with her sister, who has been very ill. Both left for home 22.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Bjarne Society presented an excellent programme to a large audience May 17. The Turtle attracted a good house 18. Signor Perugini and the rest of the co-were good but play was severely criticised. U. T. C. 23. Devil's Auction 25. The Brownies in Fairyland (local) 26. 27. The Pay Train 3. Roland Reed 10.—ITEM: Manager Walker was in the city recently from Winnipes en route to New York to make his bookings for next season.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Turtle May 15 to fair business. Young Brothers' U. T. C. (return) 27. The Pay Train 2. Roland Reed 6.7.

ALSO BRUBAKER.

VERMONT.

BURLINGTON. - HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Myles McCarthy in Dear Hearts of Ireland May 19; business good; co. evcellent. Joseph Greene co. 22:7; large audiences. Repertoire: My Wife's Friend. Held by the Enemy. Through Russian Snows. Slaves of a City, and The

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Tommy Donnelly's Minstrels May 50. Joseph Greene co. 5-10.

VIRGINIA.

DANVILLE. - ACADEMY OF MUSIC (Neal and Hoyt, managers): The Mikado (local) May 23 to 8. R. O.; performance good. Season closed. — ITEM: Manager Neal joined the Elks 18.

WASHINGTON.

SPOKANE.— AUDITORIUM (Harry C. Hayward, manager): Clay Clement in The New Dominion and A Southern Gentleman May 15, 16; excellent co.; good business. The Two Orphans by local amateurs and professional talent 17, 18; light business. The work of the cast was quite praiseworthy. The Rays 22, 23. Bobby Gaylor 24. Roland Reed 27. The Turwork of the cast was quite praiseworthy. 22, 23. Bobby Gaylor 24. Roland Reed 27. tle 30.

tle E.

SEATTLE. — THEATRE (J. P. Howe, manager):
Roland Reed and an excellent supporting co. presented The Wrong Mr. Wright and His Father's Boy May 19, 20 to good houses that were well satisfied.

THERD AVENUE THEATRE (W. M. Russell, manager):
The Rays in A Hot Old Time drew big houses 14-20 and proved one of the strongest comedy attractions of the season. The Three Guardsmen 21-27.

TACOMA.—THEATRE (L. A. Wing, resident manager): McFadden's Row of Flats May 17 to good house; co. well received. Roland Reed in The Wrong Mr. Wright 18 to a large audience. Besides Mr. Reed and Isadore Rush, who received many encores. Tarites.

A WALLA.—New WALLA WALLA THE-

Caprites, favored as well as w

WISCONSIN.

MARINETTE.—Scott Opera House (Charles T. Green. manager): A Jolly Night to fair business May 20; performance excellent. Billy Rice. the old minstrel man, is manager and took the co. in to Chicago to reorganize. Hi Henry's Minstrels to fine business 22. Devil's Auction 1. Jrving French co. 95.95

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone. manager): My Old Kentucky Home May 24. John L. Sullivan co. 18.—Columbia Hall (Harry B. Sutherland. manager): Maharn's Minstrels 21; S. R. O.; performance first class. Co. will play a return engagement 23 for the benefit of those that were turned away 21.

RACINE.—BELLECITY OPERA HOUSE (C. J. Feiker, manager): Hi Henry's Minstrels to S. R. O. May 15. excellent performance. The Flints, hypnotists (return engagement) 20, 21 pleased large andiences; Robert Downing 23.

Robert Downing 23.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Hi Henry's Minstrels May 14 to packed house: well received. Pinafore (local) 18, 19; full houses; performances good. Robert Downing in Ingomar 21 to fair house: audience pleased.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Ferris Comedians in Cyreno de Bergerac May 17. On the Ohio 18, Handcuffed Love 19, and Humnty Dumoty 29; good houses. Elks' circus 23, 24. The World 25, 26. Devil's Auction 4.

PORTAGE.—OPERA HOUSE (A. H. Carbegie, manager): William Roberts and Olive Martin in Ghosts to a good and pleased audience May 23. John L. Sullivan co. 3. Salisbury Comedy co. 15.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Saint Peter, by the Lyric Society of this city, and Bach's Orchestra, of Milwankee, May 23 was a grand success. RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman. manager): True S. James in A Royal Prisoner May 8 failed to appear. Mahara's Minstrels 23, 24. John L. Sullivan co. 71.

FOND DII LAC.—New CRESCENT OPERA HOUSE (William H. Stoddard, manager); Hi Henry's Min-strels May 18 to S. R. O.; performance excellent. Tennesseean Jubilee Singers 26.

manager): Anderson Theatre co. opened for a week May 22 in The World to a big house. Martin's U. T APPLETON. OPERA HOUSE (J. W. Thickens, nanager): Hi Henry's Minstrels pleased a packed ionse May 19. Pabst German Theatre co. 28.

BELOIT. WILSON'S OPERA HO

STEVENS POINT.—New GRAND OPERA HOUSE (W. L. Bronson, manager): Malnan's Minstrels to good business May 19; satisfaction given.
WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Devil's Auction May 26. John L. Sullivan co. 27. Boston Lyric Opera co. 29.

AERRILL BERARD OPERA HOUSE (P. E. Berard, manager): Mahara's Minstrels May 22; good house co, good. Old Uncle Jed 19.

BARABOO. THE GRAND (F. A. Philbrick, manger): Roberts Martin co. in Ghosts May 24 to large LA CROSSE.—THEATRE (J. Strasilipka, manager): The Flints May 22; large house.

WYOTING.

CHEVENNE.—OPERA HOUSE (Stable and Baney, managers): A Midnight Bell May 19; good house; performance enthusiastically received. Mr. Seaton, a new acquisition, in the role of the Clergyman strengthens the co.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager); Primrose and Dockstader's Minstrels May 8, 9. Best organization of its kind seen in the city. Audiences not up to the merits of the performances. The Brownies 11-3, under the direction of Miss Pond and Malcolm Douclas, drew large audiences. The Turtle 17, 18; good co., but the play did not appeal to the people of this city. Young's U. T. C. 19, 30 drew ton-heavy houses, and with specialties made a very entertaining show. Devil's Auction 23, 24. Neill Stock co. 25-3. Roland Reed 8, 9.—Grand Opera House, W. H. Seach, managery: John L. Sullivan co. 22-24. Metropolitan Opera co. 5-17.—Irens: Edwin Neill, formerly Mirrore correspondent at Atlanta, Ga. is in the city arranging for the appearance of the Neill Stock co.—Local amateurs under David Ross will put on Gounod's Faust next Fall.—The management of the Auditorium has decided not no took any attractions for the Summer senson.

LONDON.—Grand Opera House (A. E. Roote.

tractions for the Summer senson.

LONDON. Grand Opera House (A. E. Rocte, manager: Otis Skinner in Rossmary May 23; fine performance: fair husiness. Gretchen Lyons deserves special mention. The Highwayman 24; good business: audiences' pleased.—ITEMS: Since the street railway employees went on strike 22 no cars have been running, otherwise the attendance at above 'performances would undoubtedly, have been

MANAGERS. ATTENTION!

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much larger. -The Highwayman was the last attrac-

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Side Tracked May is 30 failed to reach here in time to open is, but slaved to S. R. O. 19 and to big business 25: co. and performances good. W. S. Harkins co, opened for two weeks 22 in Why Smith Left Home to a full house; performance excellent; entire co, made hits. All oid favorites enthusiastically welcomed.

tically welcomed.

YARTIOUTH.—ROYAL OPERA HOUSE (J. D. Med calfe, manager): W. S. Harkins co. May 17-19 in Why Smith Left Home, Brown's in Town, and The Butterflies proved a great success here. Mr. Harkins is a favorite here and aiways jacks the house to its capacity. The cast includes Robert McWade, Jr., William Farnum, Mabel Eaton, and Lottie Williams. The co. will play a return date later.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): The biograph closed a very successful two weeks' engagement May 20.—GAIETY THEATRE (Camille Cordulez, manager): The biograph moved down town 21 and opened to a good house.—ITEM: Manager Charlebois, of the Academy, has left for New York to make bookings for next season.

ST. THOMAS.—New DUNCOMBE OPERA HOUSE.

ST. THOMAS.— New DUNCOMBE OPERA HOUSE
(T. H. Duncombe, manager): Vaud-ville May 18-20
opened to a good house.—New Grand Opera
House (A. McVenn, manager): The Little Tycoon
(local), direction J. H. Jones, 18, 19 to large and enthusiastic andiences. Both productions were a great
success. The Highwayman 26.

OTTAWA _ RUSSELL THEATHE (Dr. W. A. Drowne.

success. The Highwayman 26.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Frank Daniels May 18-20 presented The Wizard of the Nile and The Idol's Eye to large and pleased audiences. Sousa's Band 26.—GRAND OPERA HOUSE (Joseph Franks, manager): Myles McCarthy in Dear Hearts of Ireland 22-24.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): The Princess Bonnie (locan May 24 to S. B. O.; receipts over \$600.—ITEM: Season now closed. Manager Emerson has booked many good attractions for next season.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk.)

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): Victoria Stock co. May 22, 23 in A Wife's Secret and Tinriy Burly; good co.; poor houses. This dead the house secret.

HALIFAX. ACADEMY OF MUSIC (H. B. Clarke, ianager): Side Tracked May 22: crowded house, fair erformance. Hispania (local) 25. Dandy Dick local) 30.

CHATHAM.—GRAND OPERA HOUSE (R. A. Mc Vean, manager): Manager McVean has secured The Highwayman for his benefit May 25.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, man-ger): Bainbridge musical recital May 18; packed iouse; satisfaction given. Our Boys 24.

(Received too late for classification)

COLORADO.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Shadows of a Great City changed date from May 18 to 23. Ruble-Kreyer co. 20-3.

CONNECTICUT.

WILLIMANTIC.—LOONER OPERA HOUSE (John H. Gray, manager): Season cl sed with The Temptress May 23 to fair house: performance good.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball. manager): Dark.—ODD FELLOWS OPERA HOUSE (A. Brost. manager): Southern Stock Co. May 18-20 in Michael Strogoff. Uncle's Darling, and Ten Nights in a Barroom; good business and performances.—IPEN: Manager Ball contemplates many improvements in his theatre, including new scenery, curtains, and seats, and raised floors. Manager Ball will leave for New York about July 1 in the interest of his house.

ILLINOIS.

DIXON.—OPERA HOUSE (F. A. Truman, manager): William Owen in The Three Guardsmen May 23; large and enthusiastic audience.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Godfrey's Band May 16: fuir house: verv best of satisfaction.—ITEM: The appearance of Bichard Mansfeld at the Grand 27 necessitated the removal of all the house scenery and Manager Roehl at once summoned a scenic artist from New York, who is now repainting it.

CLINTON.— ECONOMIC THEATRE (Kuhns and Thornburg, managers): Godfrey's Band May 23 to excellent attendance: concert well received.——ITEM: There is nothing more on the books of the present managers. Busby Brothers will assume control of the house Aug. 1.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Godfrey's Band May 22; large business. Opic Rend 23; attendance moderate. Richard Mansfield 26.

DAYENPORT.—BURTIS OPERA HOUSE (Chamberlain, Rindt and Co., managers): Godfrey's Band May 21 to light but enthusiastic audiences: a splendid organization. Opic Read 25. The Bostonians 1. OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, nanager): Godfrey's Band was received with enthu-iasm by a good house May 19. Earl-Doty co. 22.7.

KENTUCKY.

LEXINGTON. -OPERA HOUSE Charles Scott. manager): Ex-Governor Robert L. Taylor May 22: full home.

ARENA.

TOPEKA, KAN.—Ringling Brothers' Circus May 17, larger and better than ever, gave us probably the finest street parade ever seen here, and drew over thirty thousand people. The performance is divided into twenty periods not counting eleven hippodrome torns, and in each of these twenty divisions of the programme from one to five performers are working simultaneously in each of the three rings and on the central stage. The result is simply bewildering, and it requires seeing every night for a week in order to appreciate all the good things. The big feature is John O'Brien's sixty-one trained horses in a pyramid of rings. Lockhart's trained elephants, the Da Comas, the Royai Japs, the backward head dive of La Fleur, the bareback mule riding of Albert Cranduli, Lew Semiin and his trained bull, and the riding by Ada Castello. There has never been a circus here that gave better satisfaction, drew such large crowds, and treated them so politicly.

SPRINGFIELD, B.L.—Gentry's Dog and Pony

SPRINGFIELD, ILL. Gentry's Dog and Pony how May 18-20; large audience pleased. URBANA. O.—Harris: Nickel Plate Circus May in rew big attendance and gave satisfaction.

NORTH PLATTE, NEB.—Campbell Brothers' Cir.—The Metropolitan Theatre was dark 21-24.

The Journal Newsboys' Band, made up en-

cus gave two good performances to packed tents May 17.

WILI IAMSPORT, PA.-Buffalo Bill's Wild West May 18 did large business weather. Wallace Shows 30.

EL RENO, OKLA. - Lemon Brothers Circus May 1: attendance good: performance fair. SALETI, ORE. - Norris Brothers Dog and Pony thow May 12, 13 was well attended, and gave good

NEWARK, N. J.—Forepaugh and Sells Brothers Circus attracted the usual crowds May 19. May Davenport was injured at the night performance and had to be carried from the ring. She was able to appear at Jersey City 20.

POTTSVILLE, PA .- Welch Brothers' Shows May

BUTLER, PA.-Wallace Brothers' Circus May is of ull tents: best of satisfaction.

PLAINFIELD, N. J.—La Pearl's Circus gave two performances here May 24 to crowded tents. The balancing and acrobatic acts were the best features. WARREN, PA. -Wallace's Circus Mny 21 to very arge attendance: best of satisfaction. The Nel-on Family are the features and their act is mar

velous.

PORTLAND, ORE.—Norris Pony and Dog Show tented here May 12.00 to about 30,000 people, with matinee and night performances, giving one of the best animal shows that has been here in three or four seasons. Ringing Brothers Circus 12 13.

COUNCIL BLUFFS, IOWA.—Gentry's Dog and Pony Show May 19, 20; small attendance owing to rain

GLOVERSVILLE, N. Y.—Signor Santelle's Circus May 24 to packed tents. The show is better than ever. Wallace shows 8. INDIANAPOLIS, IND.—Gentry's Dog and Pony

Show No. 2 filled its tents to overflowing at every performance week May 15-20. The business done was phenomenal, although the performances merited the big attendance.

CLEVELAND, O.—Walter L. Main's Circus, which is looked upon as being a local enterprise, gave two performances to the capacity of the tents May 22. The crowds were well pleased with the entertain-

MADISON, WIS. -Snellin and Kennedy's Circus May 16.17 drew large crowds.

OKLAHOMA CITY, O. T. Lemen Brothers' Circus May 18: good attendance in afternoon, light at

KANE, PA. Wallace's Shows May 24; good busi

SCRANTON, PA.—Buffalo Bill's Wild West exhibited before over 40,000 people May 22 and had to turn crowds away at both performances owing to insufficient seating capacity. Wallace's Circus 2. KINGSTON, N. V.—Forepaugh and Selis' Brothers' Circus gave two performances May 24 to large business; best of satisfaction.

IN OTHER CITIES.

(Received too late for classification)

BROOKLYN.

SATURDAY, May 27.

The coming week will see eleven closed the atres in the borough, the latest being the Empire, which shut down last Saturday, and the Brooklyn Music Hall, which follows suit to night. The Castle Square company gave an eminently satisfactory presentation of Romeo and Juliet at the Montauk, where the leading roles have been alternated between Messes. Sheehan and Hedmondt, and the Misses de Treville and Norwood. The attendance continues large and augurs well for an extended season. Il Travatore is the next bill, with Carmen underlined for June 5.

Hyde and Behman's had a series of audiences of midwinter size, where a generally well chosen

Hyde and Behman's had a series of audiences of midwinter size, where a generally well chosen bill introduced Canfield and Carleton, whose original absurdity was as provocative of laughter as ever. The musical Johnstons again demonstrated their mastery of the xylophone, and made clear its capability as a solo instrument. Ethel Levy, with her pleasing personality, agreeable voice, distinct enunciation, rich costuming, and abounding animal spirits, scored her usual success in singing coon songs, though her selections were scarcely as happy, with one exception, as en her previous visit. The Four Cohans won hong continued redemands with their now familiar Running for Office. Caswell and Arno proved clever in acrobatic "stunts." Bert Coote and Julia Kingsley were as entertaining as posproved clever in acrobatic "stunts." Bert Coote and Julia Kingsley were as entertaining as possible with their popular Supper for Two, while Gilmore and Leonard proved their fondness for old acquaintances by giving an act unchanged in any particular for the past half decade, the curtain being rung down by the Three Fortuna Brothers. The headliners of special prominence for the ensuing and final week are Rose Coghlan and John T. Sullivan. A benefit to Manager Henry W. Behman is named for the afternoon and evening of June 5.

Mande Adams reopened the Columbia on Friday night for three representations of Romeo and Juliet, after which it continues dark until September

Juliet, after which it continues dark until September
The Gay Morning Glories succeed The London Belles at the Star, which remains in the field until June 17.
The Brooklyn Music Hall winds up a successful term under Manager Percy G. Williams with The Real Widow Brown.
The Unique makes a continued bid for patronage with The Broadway Burlesquers.
Bergen Beach, as its opening attraction tonight, has a skit on the Mazet-Inquiry Committee, which the author, Mr. Williams, has entitled The Messiteers.—W. T. Grover has assumed the business direction and management of Brighton Beach, which has, within a few months, passed under the ownership of the Brooklyn Rapid Transit Company, that now either owns or controls every line of street travel in the borough. Thousands of dollars have been expended during the past sixty days in renovating the hotel, its grounds, and the amusement pavilion. With Mr. Grover's ripe experience, supplemented with the vast capital of the Traction Company, a senson equaling in brilliancy those of 1878 and inclusive of the early "cighties," should again be in evidence this Summer.

Schenck Coopen.

MINNEAPOLIS.

At the Bijou Opera House, True S. James, supported in the most part by amateurs, opened for a week 23 in Don Caesar de Bazan, to fair business. In attempting a production of this kind Mr. James has rather overreached himself. His ambition, however, is commendable, but his training and experience have not been of such a char-

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tirely of newsboys of this city, gave a very en-joyable concert at the Lyceum Theatre 23 to the capacity of the house. They were assisted by Verna Golden, violinist, and Mrs. Frank H. Watermann, contralto.
Richard Mansfield will present Cyrano de Ber-

F. C. CAMPBELL.

Married.

INSULL—WALLIS.—Samuel Insull and Gladys Wallis, in New York city, on May 23. MILLER—BROWNING.—Ashley Miller Ethel Browning, in Indianapolis, April 19.

Died.

BALL .- Mr. and Mrs. William Thomas Widnesborough Bali, in Boston, Mass., on May 22, of asphyxiation.

BOTHNER.—Ada Bothner, at Elgin, Ill., on May 25. of spinal meningitis, aged 33 years. DART.—At Enfield, Conn., on May 26, 1899. of consumption, Fred E. Dart, professionally known as Fred Jerome.

GRISI.—Carlotta Grisi, in Geneva, Switzerland, on May 22, aged 80 years.

JENNISON.—Samuel W. Jennison, at Covina, Cal., on May 25, of diphtheria. LE COMTE.—Charles A. Le Comte, at Ward's Island. May 25, of consumption.

LILLIE.—Elise Tanizon Lillie, elder daughter of Mr. and Mrs. Walter M. Lillie, in New York City, on May 20, aged 2 years and 6 months. MANN.—Captain John G. Mann, father of Adeline Mann.

NORRIS.—Mrs. Mary J. Norris, in Kansas City. Mo., on May 22, of cancer, aged 52 years. RHEA.—Hortense Barbe-Loret (Mile. Rhea), at Montmorency, France, of cancer, aged 55.

RICHARDS.—Mrs. Frances Gates Richards. in Cleveland, O., on May 20. TUNISON.—Louise Tunison, in New York city, on May 21, of heart failure, aged 25 years.

ADDITIONAL ROSTER.

THE PAY TRAIN.—L. R. Forrest. manager: C. P. Crawford, advance representative: W. E. Rodgers, lithographer. Oilie Halford, Baby Wava, Mazie Molyneaux, Vivian Rossiter, William A. Tuliey, Harry Stoddard, Harry Bond, Herbert E. Denton. Chester De Mond, stagemanager: Carl Brehm, musical director: E. Garrison, stage carpenter; J. E. Hayes, master of transportation

NEW YORK THEATRES.

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Week beginning May 29,

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The Missouri Girl

REMINISCENCES OF A MANAGER.



SHERRY CORBYN.

"If you print an interview with me," said Sherry Corbyn to a MIRROR reporter, "nearly every one of your readers who recognizes my name will be astonished to find that I am still alive. Times change and people change so quickly in the world of the theatre that one may become a very old timer before one has

"My connection with the profession began in 1847 when I assumed the duties of callboy at the Park Theatre. I took tickets for the first Jenny Lind concert at Castle Garden,

the first Jenny Lind concert at Castle Garden, and was afterward treasurer at Brougham's Lyceum. These facts I give you simply as the credentials of an old timer.

"I might continue on with a list of the companies that I have managed, and in that way fill a half column of The Mirror with proper names and dates. But it seems to me that it his continue of the contin proper names and dates. But it seems to me that in this age of magnificent road companies a few reminiscences of the early 'combination' days may be of more interest than a purely biographical sketch of myself. If you want the latter I will give you the details at some other time. To-day I am in a mood for story telling." story telling.

The reporter agreed to this proposition, on condition that the old manager's personal his-tory should be given later, and Mr. Corbyn

"In the first year of the War of the Rebellion I took on the road through California that famous actress and beautiful and good woman. Julia Dean Hayne. This was before traveling combinations supporting a star were common in the Atlantic States. Our company consisted of Julia Dean Hayne, Walter Leman, Pierpont Thayer, E. N. Thayer, C. L. Graves, George W. Middleton, Fred Woodhull, Harry Thompson, Frank Mayo, Mrs. C. R. Saunders, Mrs. Claughley, Alecia Manderville, Mrs. Frank Mayo, Baby Graves, and Sheridan Corbyn, manager. Our repertoire was The Hunchlack, The Lady of Lyons, The Love Chase, Love's Sacrifice, Evadne, Lucretia Borgia, Ingomar, Victorine, and the following farces—for in those days the audiences de-In the first year of the War of the Rebeling farces—for in those days the audiences de-manded at least two plays at each perform-ance: The Loan of a Lover, Swiss Cottage, Dead Shot, Bombastes Furioso, Box and Cox. and others that I cannot now recall. We also

carried an orchestra of four musicians.
"We started from San Francisco and toured all the mining districts of California.

Our traveling outfit consisted of two eight-passenger coaches, each drawn by four gray horses, magnificently caparisoned with fine harness and covered with bells. One of these

harness and covered with bells. One of these coaches I always drove.

"The wardrobe, which was elaborate and correct, was carried in small wicker baskets lined with oil silk and covered with canvas, and was packed on top of the coaches. We did not carry scenery, because it was inconvenient and could not be used to advantage. The towns, or camps, as they were called, were from fifteen to fifty miles apart, and often the way led over very perilous roads. Our stops were often as long as two weeks in a camp, and we very seldom made one-night camp, and we very seldom made one-night stands

"Our first stand was Red Bluff, and our ppening bill The Hunchback. This was George Middleton's introduction to the Thespian Middleton's boards, and it occurred in this way: When looking up my company in San Francisco I was called upon by a very good looking, dashing young man, who told me that he had just arrived from New York, where he had been playing juveniles at Wallack's, and said that he would like to join my forces. He was a fluent talker and quite captivated me. I thought I had a jewel, and secured him at once. Red Bluff was then two days by boat from San Francisco, and after we got started I asked Mrs. Saunders, the Heler, to run through her scenes with the new Modus, and give me her opinion of him. It was not long before she came to me, saying. 'Corbyn, where did you find it?' I naturally asked, 'Find what?' 'Why, Modus.' I told her his story and she, laughing, said, 'Wallack's! nonsense. That young man is as ignorant of the stage as a gate post. He don't know the difference between O. P. and R. U. E., or in fact anything connected with the stage.

"I could hardly believe my ears, but call-

ing the young man to me taxed him with the deception. He frankly owned up, saying, 'I was sure I could play the parts, and quite as sure you would not engage me if I told the truth, so I invented the fib.' We had to make the best of the situation, as it was impossible and the parts of the situation as it was impossible set. to get any one to join in time. All hands set to work and coached the young man, but he was so bad that the audience guyed him to

an extent that I had to replace him In most of the places there were rough the atres erected by that pioneer of theatre build-ers, John S. Potter, but often in one and two night stands we played in hotels, and even in barns. I remember in one town, Auburn, the bill was Ingomar, and we played in the hotel dining room. After supper the tables were moved to one end of the room and used as a stage, and for proscenium we used red blankets from the beds, a large American flag doing duty as a curtain. The players dressed in their rooms and made their entrances and exits

through a window in the rear. Our audience was an ultra-fashionable one, all the ladies in the camp being present. There were five, and we had an audience of nearly three hundred at

"In Downieville on our opening night the bill was The Love Chase, and just as Widow Green (Mrs. C. R. Saunders) made her entrance a big burly miner came to the door and wanted to force his way in without a ticket. When I objected he pulled a six shooter, leveled it at me, saying, 'This is my ticket,' and pulled the trigger. I ducked and the bullet imbedded itself in the tormentor wing, only a short distance from Mrs. Saunders' head. It did not take as long as to write these lines for the audience to discover that no damage had the audience to discover that no damage had been done, to hustle the intruder away, and to shout, 'Go on, old gal, you're all right," and the play preceded

shout, 'Go on, old gal, you're all right," and the play proceeded.

"Of course Sunday was the best night in the week, but Julia could not be induced to break the Sabbath, so we had to put up a stock bill—usually three farces, sometimes Damon and Pythius, to give Frank Mayo a chance to show his ability.

"We played in Nevada City, a flourishing camp, the Fourth of July week. On Independence Day there was a big barbecue, and the whole county was in town. The main street was covered with an awning and tables set through the middle for the feast. I loaned my band to add to the gayety, and the bill at the theatre at night was a holiday affair, opening with Box and Cox, which was followed by a patriotic song by Alecia Mandeville, then ing with Box and Cox, which was followed by a patriotic song by Alecia Mandeville, then Drake's 'Address to the American Flag:' the bill concluding with Lucretia Borgia. Drake was Julia Dean's Uncle, but she was a rank Secessionist, and made strong objection to reciting the address. I insisted, however, and furnished a very handsome silk flag. She dressed as Columbia. At the conclusion of the recitation Julia asked if any one would take 'that rag.' Not being accommodated soon enough she let it fall on the stage and walked across it to her dressing room. The news flew like wildfire that the flag had been insulted, and the tumult was terrible. That night we had a narrow escape from Judge Lynch, and we never again visited Nevada.

"Frank Mayo, always an ambitious young man, was very anxious to play Damon, and I

"Frank Mayo, always an ambitious young man, was very anxious to play Damon, and I consented to give him a chance as soon as I could find a proper Sunday night to try it. A camp called Red Dog was selected. The theatre was in a cellar. Mayo roared and ranted to his heart's content; the audience pronounced the performance 'great,' and Frank became my Sunday night shiner.

"Un' Coloroge was the respect to the man."

became my Sunday night shiner.

"Up in Calaveras county is where the mammoth trees were discovered, and we were booked to play at Murphy's Camp, fifteen miles from these monarchs of the forest. The drive from Columbia to Murphy's was fifty miles. I promised that if the company would agree to start immediately after the performance, so that we might arrive early in the morning, I would procure fresh horses and take all hands to see these much talked of marvels. All gladly agreed, and off we started. It was a beautiful moonlight night, and I held the ribbons on the box of the last coach, Julia occupying the seat next to me.

"At Murphy's, after a hearty breakfast, we

"At Murphy's, after a hearty breakfast, we were ready to start, when five members of the party, hended by Mayo, refused to go, pleading extreme fatigue. We were not held back, however, but had a glorious time inspecting the giant trees and gathering beautiful snow

"When we returned our enthusiasm in-spired the five delinquents with a longing to see what we were so loud in praise of, and they gained my consent to go the next day and meet us at San Andres, our next nights'

"Of course, on our arrival at the camp our five excursionists were missed by the crowd that had assembled in front of the hotel to welcome the players, and we had to explain the cause of their absence.

"The bill that night was Lucretia Borgia.

"The bill that night was Lucretia Borgia, and Mayo was to play the Duke. We waited all day, but our five delinquents did not put it an appearance, so I called the company to gether, recast, doubled and dove-tailed the parts so that we could play without them, and in the evening explained to our audience and offered to referred moreover, or one as they offered to refund money or go on, as they might elect. Mining audiences like to be

might elect. Mining audiences like to be taken into your confidence.

"They voted we should give the show, and we proceeded. The house was a full one, and all was going as well as could be expected when at about 9.30 the missing members arrived. They had lost their way. All hands rushed to their dressing rooms and were amazed that we could give a performance without them and without a change of bill or the return of a dollar.

"The temper of the audience will be under-

"The temper of the audience will be understood when I tell you that the only delinquent who appeared was pretty little Alecia Mandeville, and she was greeted by the entire audience with the satirical remark, 'Get back to the big trees.' That trip cost each one of those five one week's salary.

way to Mariposa. The town is in the Yo-semite Valley, but it was not then the great resort it is now. The wonders and beauties of the valley had not yet become famous. Here we played in a barn, which did not even possess a floor. Though trees, and large ones, were plenty, lumber was very scarce: content with Mother Earth. placed string pieces across that portion of the barn to be used for the stage, and stuck can-dles in a row to do duty for footlights Blankets, bed spreads and flags were used for scenery and curtain. There were no seats scenery and curtain. There were no seats-nothing, in fact, but the four walls and a roof but we sold reserved seats, got \$3 each for ve sold reserved seats, got \$3 each for and played a week, changing the bill

"The way we sold reserved seats was this: We staked the ground off in patches two feet three feet, and each space represented a it. Each man when he bought a seat stuck a peg with a card bearing his name in the middle of the space. Discarded playing cards, of which there was always a large supply, were used. It was a laughable sight to see that audience streaming in, each man carry-

ing his own chair, stool or bench. "On leaving Mariposa we went to Snellings "On leaving Mariposa we went to Snellings for two nights. I had a queer and unpleasant experience there. After dinner I went to my room to take forty winks, for I was very tired. I had only just fallen asleep when a loud rapat my door startled ne. I called 'come in, and in stalked a long, lean, lank specimen of humanity, wearing a broad straw hat, a linen duster to his heels, his pants tucked into a very long legged pair of boots. A short heavy black snake whip was in his hand. His greeting was, 'Do you run the show?' When I answered in the affirmative, he said 'Then I want you,' 'What for?' was my reply,' 'For

running away from Mariposa without paying

running away from Mariposa without paying your license, quoth he.

"I explained to him that I had not been able to find the proper person to pay, so had left the fee, \$18, with the hotel proprietor, and if he was the right man he could get it by calling there. But this did not suit his book. He had warrants for every member of the company, eighteen people, and I must settle or all hands must go back. Of course to go back was out of the question, so after exhausting every argument at my command and pouring lots of whisky into my friend, I was forced to say, 'Make out your bill and I'll settle.'

"The license was \$18, and the cost of serving those warrants \$103. All but \$3 of this sum was charged as mileage. I paid. The constable mounted his nag and returned to the beautiful valley a richer man, leaving me a wiser but poorer one.

me a wiser but poorer one.

"These are a few of the incidents that I call to mind of a ten-month barn-storming season. I hope that your readers will derive one-tenth part of the pleasure in perusing that I did in the experience, for those, sir, were the happiest days in the career of Sherry Corbyn!"

THE CALLBOY'S COMMENTS.

A few weeks ago I was led to remark the triumphal Western progress of "Mamie Zozo and her girls," certain advance advertising of this galaxy having been discovered by a thoughtful friend in Michigan. Another kind reader has forwarded specimens of similar literature sent ahead by "Zolo's Magic Queen Company" and, as some of the same artless phrases are employed. I infer that the enterprises are identical. But the later installment

offers some new items of interest.

I beg to quote the following guileless prattle: "Go on the quiet; bring opera glasses!
A bevy of beautiful girls who travel on their shape in the snowflake season to give their voices a rest and a carload of other requisites throwed in. Ladies from all parts of Europe secured at a large expresse, come and see them throwed in. Ladies from all parts of Europe secured at a large expense—come and see them and be convinced!" The promoter of this high art combination accompanied the advance matter by these few words of explanation concerning the latitude and adaptability of the outfit: "Of course, we have milder bills—regular church affairs. Can give spicy or church entertainment. You can imagine to let eight girls put bills in factories what the result would be—they would hang on the window sills. Can give a entertainment to suit dow sills. Can give a entertainment to suit loud or mild."

It's too bad that one may never know

whether the girls or the factories would hang on the window sills However, the chameleon endowments of the performance are to be ad-mired, and we may only hope, for the salva-tion of the provinces, that the call may be for the milder phase of the proposition.

A fair reader, who has besought me to suppress her name, writes to tell of an extraordinary specimen of anagram, or transposition of letters, which it has been her privilege to unearth. In a pleasant note she explains that an anagram is a twisting of the letters of a word or please so that they shall spell another word or please so that they shall spell another word or please while preserving the original word or phrase while preserving the original

meaning.
So she finds that "the professional beauty" transposes to "Fair to see, but only shape," and she wants to know if I do not think it a very remarkable anagram. Indeed, I do, and I beg to place it on record.

Some years ago a prominent comic opera man did me a great kindness in letting me borrow some of his stage business, which was so good I hadn't the heart to take it without asking. No opportunity offered for reciprocation until a week or so ago, when I saw his performance and thought I detected a spot that might be strengthened by some matter that I had used myself. So I wrote out the suggestion and sent it to the kind one, with a note. tion and sent it to the kind one, with a note, setting forth the sense of obligation that had weighed upon my soul and proclaiming my joy upon opportunity to return the compliment.

Imagine my consternation when I received

Imagine my consternation when I received a very polite note from the comedian, thanking me for my contribution, though he didn't think it was quite available for present purposes, and adding that he hoped I would "try again, as-such matter is always most acceptable." Now here is a man to whom I had undertaken to give something, et who writes ke one ready for it—who practically declines to let me get out of my obligation. A very uncommon example of magnanimity for these days, I think.

The only reasonable explanation I can fancy lies in the knowledge that he never saw me in the business he let me borrow.

R. I., there have come to THE MIRROR two instructive communications that I would fain Observe No. 1: quote.

To WHOM IT MAY CONCERN: I thought To whom it MAY CONCERN: I thought I would write to you inquiring to you. To get over the stage. I have had experienced on the vaudeville stage. I am sixteen years of age. Plense find a situation on the stage. I know all about the stage. I wish you will help me in any way. I will make it all right with your

This seems fair, to be sure, but when one omes to think of finding a place for one who nows "all about the stage" it is overwhelm-Interference would be presumptuous, not y absurd. So note No. 2: to say absurd.

DEAR SIR: It gives me pleasure to write these we lines to you. As my ability is to be an etor, I am 14 years of age knowing a few things bout the stage. Willing to give a Suitable reabout the stage

here we have quite another proposi tion—a young man who knows only "a few things about the stage," yet who offers a re-ward, for what he doesn't say. Between us, I believe that he must have had a place and lost it. Maybe he could use the advertising columns to advantage with something like this: "Lost—a job; suitable reward if returned to owner; no questions asked." It is odd that both of these quaint ones should remarke from Providence, inscrutable acts of emanate from Providence inscrutable acts of Providence, as it were.

Manager Wilton, of the Park Theatre, Worcester, Mass., sends this one:

DEAR SIR: I can play young juveniles, light comedy & renl oid men. I have only appeared for benefits mostly, & have sang sentimental ballads at recitals & theatre. I have had offers from numerous & on account of an accident I had to cancel them, my brother drove a milk wagon for my father he being in milk business, had a runaway he got his 2 legs broken, so of course I couldn't refuse to stay home till he got better.

I trust that my professional friends, whenever it may be possible, will avoid having brothers, with two breakable legs, in the milk business.

THE CALLEGY. For business.

PROFESSIONAL DOINGS.



Walter Walker, whose portrait appears above, closed a successful thirty week's season as the star of A Bachelor's Honeymoon, in Portland, Ore., on May 27. He will return to New York at once, accompanied by Mrs. Walker (Mildred St. Pierre), who was featured with the company. Mr. and Mrs. Walker have made a pronounced success with press er have made a pronounced success with press and public everywhere, and they will return to this city to complete plans for their forthcoming starring tour in one of the season's comedy successes in New York. Mr. and Mrs. Walker have established themselves firmly in the good graces of theatregoers in the South and West. and local managers have expressed readiness to book them. The Summer will be spent on their yacht. Mildred, Mr. Walker coming to town as business requires.

Janet Waldorf and her company gave an outdoor performance of As You Like It, for charity, at Honolulu, on May 15.

William Friend, who scored an emphatic success in In Gay Paree, has had many ex-cellent offers for next season.

Frank Lawton, the whistler, now with The Belle of New York in London, recently whis-tled at an entertainment at the Hotel Cecil, at the special request of the Prince of Wales.

H. L. Green, the theatrical agent for the Big Four route, arrived in town last week. He is visiting the various agents and exchanges in the city.

Sir Henry Irving resumed the title-role in Robespierre, at the London Lyceum, !ast Thursday.

George Grossmith is seriously ill at his rooms in the London Reform Club, suffering from general debility.

Mrs. T. Benton Leiter will star next season, it is said, under management of the Lykens-McGarvie Company.

Grant Parrish will this season direct the musements at Glen Sligo Park, Washington, D C. The pleasure grounds consist of some twenty acres, upon the development of which the owners will expend this Summer a quarter of a million dollars.

Edward J. Nugent, manager of the Star Theatre, suffered painful injuries on Thursday afternoon in a collision between a cable car in which he was seated and a runaway team. Mr Nugent was severely bruised about the chest and will be confined to his apartments at the Morton House for several days.

A theatrical man called Austin S. Palmer is in trouble. He has been a patron of a pop-ular Fifth Avenue restaurant for some time past and has constantly complained about the quality of the music furnished by the orchestra. So deeply grieved did he finally become over this artistic matter that he declared his intention of purchasing the restaurant for half a million dollars, in order that he might im-prove the musical standards of the place. He expressed himself so forcibly and frequently on the subject that on Friday last he was taken to Bellevue Hosnital, where he will be examined as to his sanity.

Edwin Forrest Lodge will meet next Sunday.

Jacob Litt will remove his offices from the Knickerbocker to the Broadway Theatre Build-

Charles Plunkett will replace Max Freeman during the Boston engagement of Erminie, which will begin on June 5.

John J. Shaw has been re-engaged with the Columbia Theatre Stock, Newark, N. J., for next senson.

Percy Plunkett is in town, after a very sucessful season with Tennessee's Pardner.

THE DEATH OF ADA BOTHNER.

Ada Bothner died on May 25, at the Sherman Hospital, Elgin, Ill., of spinal meningitis. She had been taken ill about three months ago as a result of overwork and the exhaustion consequent upon a long, arduous season in A Bunch of Keys. It had been hoped that rest and care at the hospital might restore her usually vigorous health, but she grew gradually weaker and less hopeful until the end came. Her husband and manager, Gus Bothner, was in New York when his wife died, and he arranged at once for removal of the remains to this city for interment.

Ada Bothner was born in England in 1866, and made her stage debut in comic opera in her native land. Coming to America, she entered the ranks of farce comedy players, and appeared in Hoyt's A Bunch of Keys with which attraction her sprightly, clever, winsome impersonation of Teddy had been a feature for years. Her stage work in this country was practically identified with this one part which she had made her own.

Name of Marblehead, which did not prove successful, and she returned for the season past to Teddy in A Bunch of Keys.

DATES AHEAD.

respondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day

DRAMATIC COMPANIES.

A HOT OLD TIME (The Rays) : Butte, Mon. May 28-31.

ADAMS. MALDE: Philadelphia, Pa., May 29-31,
Washington, D. C., June 1, Cleveland, O. 3,
Chicago, Ill., 5-10, Albany, N. Y., 14.

BALOWIN MELVILLE (Walter S. Baldwin, mgr.):
Saginaw, Mich., May 29-June 3,
BELASCO-THALL: Seattle, Wash., May 28-June 10,
BRYAN'S COMEDIANS: Battle Creek, Mich., May
29-June 3, E. Saginaw 5-10, Bay City, 12-17.
BURNILL COMEDY (Charles W. Burrill, Mgr.):
No. Adams, Mass.: May 29-31, Illon, N. Y.,
June 1-3.

June 1-3.

BITLER (W. J.) DEAMATIC (P. J. Beynolds. mgr.): Bangor, Me. May 29-June 3. Eastport 5-7. Lubec 8-10, Calais 12-15.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9--indefinite.

CLEMENT CLAY: PORTLAND, Ore. May 29. 30.

COLUMBIX THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21--indefinite.

CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

CLETIS COMEDY: Kingston, Ont., May 29-June 3.

FINNIGAN'S BALL (Joe W. Spears, mgr.)
Yonkers, N. Y., Aug. 29.
FRAWLEY STOCK: Washington, D. C., May 8indefinite. FROST STOCK: Seaforth, Ont., May 22 June 3, Goodrich 5-17. Goodrich 5-17.
Gibney-Hoeffler Stock: Mankato, Minn., May 29—Indefinite.
Goodman Pramatic: Pennsboro, W. Va., May 29-June 3.
Greenway Joyne (C. P. Manyara)

June 3.

GRIFFITH, JOHN (C. E. Hamilton, mgr.): Denver, Col., May 29-June 3.

HADLEY STOCK: Elgin, Ill., May 29-June 3.

HARKINS, W. S. (Ed. R. Salter, mgr.): St.
John, N. B., May 22-June 3, Hallfax 5-24.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—
indefinite.

John, N. B., May 22-June 3, Halley S. Wonders: Subspenses of Cincinnati, O., Jan. 2—indefinite.

His Excellency, the Governor: New York city May 3—indefinite.

Kelcey-Shannon: San Francisco, Cal., May 22—indefinite.

Keystone Dramatil (McGill and Howard, mgrs.): Dunkirk, Ind., May 29-June 3.

Lehe and Williams Comedy (Billy Lehr, mgr.): Knoxville, Tenn., May 14-June 3.

Lyceum Stock (Daniel Frohman, mgr.): Chicago, Ill., May 8-June 3.

Malony, Pat (Frank W. Nassen, mgr.): Ft. Fairfield, Me., May 30, Woodstock, N. B., 31, Boiestown June 1, Blackville 2, Chatham 3, Newcastle 5, Moncton 6, Sackville 7, Amherst, N. S., 8, Joggin's Mines 9, Picton 10.

McFadden's Row of Flats (Gus Hill, mgr.): Leadville, Col., May 30, Victor 31, Cripple Creek, June 1, Colorado Springs 2, Pueblo 3, Denver 4, Omaha, Neb., 11-13, Des Moines, Ia., 14, Davenport 15, Galesburg, Ill., 16.

MacDowell, Melbourne (Ben Stern, mgr.): Spokane, Wash., June 2, 3, Butte, Mont., 8-11.

McGill And Howard Dramatic: Auburn, Ind., May 28-June 3.

Mansfield, Richard: St. Paul, Minn., May 29-31, Minneapolis June 1-3, Milwaukee, Wis., 5, 6, So. Bend, Ind., 7, Ft. Wayne, 10.

Maynadd, Edwin (H. Percy Hill, mgr.): Berlin Fails, N. H., May 29-June 3, Burlington, Vt., 5-10.

Miller, Henry: San Francisco, Cal., June 5—indefinite.

MILLER, HENRY: San Francisco, Cal., June 5-MILLER, HENRY: San Francisco, Cal., June 5—
indefinite.

MITCHELL'S ALL STAR PLAYERS: (B. Frank Mitchell, mgr.): Binghamton, N. Y., May 29June 3, Williamsport, Pa., 5-17.

MORRISON, LEWIS: San Francisco, Cal., May 29
—indefinite.

MORTIMER, CHAS.: Foxburg, Pa., May 29 June
3, Clarion 5-10.

MURRAY AND MACK (Joe W. Spears mgr.): Columbus, O., August 28.

NEILL STOCK Winnipeg, Man., May 25 June 4, St. Paul, Minn., 5—Indefinite. NETHERSOLE, OLGA: Philadelphia, Pa., May 29

NETHERSOLE, OLGA: Philadelphia, Pa., May 29-June 3.
OWEN, WILLIAM: Elgin, Ill., May 30, Beloit, Mo.. 31-June 1, Janesville 2.
POTTS, JACK: Ottumwa, Ia., May 29-June 3.
REED, ROLAND (E. B. Jack, mgr.): Helena, Mont., May 30, Anaconda 31, Butte June 1-3, Fargo, N. D., 6, 7, Winnipeg, Man., 8, 9, Grand Forks, Minn., 10, W. Superior, Wis., 12, Duluth, Minn., 13, Janesville, Wis., 14.
ROBINSON CRUSOR (M. S. Hill, mgr.): Sandusky, O., May 28-June 3, Columbus 4-10, Lima 12-17.
RUBLE-KREYER: Silverton, Col., May 29-June 3, Ouray 5-10, Teluride 12-17.
SHEARER, TOMMY (Harry R. Vickers, bus-mgr.): Jamestown, N. Y., May 29-June 10.

Jamestown. N. Y., May 29-June 10.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—Indefinite.

SHUBERT STOCK: Syracuse, N. Y.—Indefinite.

SHUBERT STOCK: Syracuse, N. Y.—Indefinite.

SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Jersey (Ity, N. J., May 29-June 3.

SPEARS COMEDY (Edw. T. Spears, mgr.): Yarmouth, N. S., May 29-June 3.

SPORTING LIFE: Minneapolls, Minn., May 25-31.

St. Paul, June 1-3.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—Indefinite.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-June 10.

THE GREAT RUBY: New York city Nov. 16—Indefinite.

THE MAN IN THE MOON: New York city April 24

New York city April 2 THE

THE PAY TRAIN Dickson, N. D., May 30, Mandan 31, Jamestown June 1, Fargo 2, Grand Forks 3, Winnipeg, Man., 5, 6, Grafton, N. D., 7. Crookston, Minn., 8, Brainerd 9, Fergus Falls 10, Walpalton, N. D., 13, 14, Little Falls, Minn., 15, St. Cloud 16.
THE PRODIGAL DAUGHTER: Pittsburg, Pa., May 29-June 3. THE TURTLE (Eastern): Spokane, Wash., May 30 THE VICTORIA CROSS: New York city May 29

June 3.
THROUGH THE BREAKERS: New York city May 29June 3, Newark, N. J., 5-10, Harlem, N. Y.,

12-17.
UNCLE TOM'S CABIN (Davis and Busby): Minneapolis, Minn., May 29-June 3.
UNCLE TOM'S CABIN (Stetson No. 1): Bayshore.
L. I., May 30, Patchogue 31, Sag Harbor June
1, Greenport 2.
UNCLE TOM'S CABIN (Stetson No. 2): Sackville,
N. S., May 29, Amherst 30, Truro 31, Halifax
June 1-3.

June 1.3.
UNCLE TOM'S CABIN (Boyer and Kiser): Greensburg, Ind., May 30, Rushville 31, Knightstown June 1, Anderson 2, Munsey 3, Winchester 4.
UNCLE TOM'S CABIN (Young Bros.): Wheaton, Minn., May 30, Graceville 31, Ortonville June 1, Granite Falls 2.
UNDERWOOD COMEDIANS: Marion, O., May 29-June 3.

June 3. VALENTINE STOCK: Columbus, O., Jan. 2—indefi-VAN DYKE AND EATON: Marion, O., May 29-June 10. Marion, O., May 29-VICTORIA STOCK: Columbus, O., April 17-indefi-nite.

nite.

VOLLAIRE STOCK (Charles Vollaire, mgr.): Dexter, Me., May 29-June 3, Hartland 5-7.

WAITE COMEDY (William A. Haas, mgr.): Boston, Mass., May 1--indefinite.

WAY DOWN EAST: Atlantic City, N. J., May 30, 31. Trenton June 3.

WHY SMITH LEFT HOME: London, England, May 1--indefinite.

1—Indefinite.

ZAZA (Charles Frohman, mgr.): New York city

Jan. 9—Indefinite.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON: Newark, N. J., May 8-indefi-A RUNAWAY GIRL: Chicago, Ill., May 22-indefinite.

BEGGAR PRINCE OPERA: Yankton. S. D., May 30.
31, Canton June 1, Sheldon. Ia., 2, 3.

BOSTONIANS: Quincy, Ill., May 30, Peoria 31,

Bloomington June 1.

CASTLE SQUARE OPERA (Eastern): Brooklyn, N. Y., May 8—indefinite.
CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—indefinite.
DANIELS, FRANK: Amsterdam, N. Y., May 30, Saratoga 31. Northampton, Mass., June 1, Springfield 2. Hartford, Conn., 3. Brockton, Mass., 5. New Bedford 6, Newport, R. L. 7. Fall River, Mass., 8. Worcester 9. Erminie: New York city May 19—indefinite. FAY (J. C.) OPERA (James B. Camp, mgr.): Louisville, Ky., June 3—indefinite.
JAKON OPERA: Pittsburg, Pa., May 22—indefinite. PRINCE PRO TEM: BOSTON, Mass., May 8-June 3. ROBINSON (COMIC OPERA (Eastern; Frank V. French, mgr.): Ottawa, Ont., May 29-Aug, 26. STOENSEL OPERA: Providence, R. I., May 29—indefinite.

SOUTHWELL ENGLISH OPERA (Charles M. Sowell, mgr.): San Francisco, Cal., May 15 WAITE OPERA: Baltimore, Md., May 29 -- Indefi-WAKEFIELD OPERA: Portland, Or., May 29 June 3. WILBUR OPERA: Albany, N. Y., May 15-June 10.

VARIETY.

AUSTRALIAN BEAUTIES: Brooklyn, N. Y., May 22-June 3.

BON TON BURLESQUERS: Newark, N. J., May 29June 3.

BROADWAY BURLESQUERS: Paterson, N. J., May

29-June 3.
GAY MASQUERADERS (Gus Hill, mgr.): Brooklyn,
N. Y., May 29-June 3. Newark, N. J., 5-10,
Philadelphia, Pa., 12-17.
Hor Air Burlesque: Philadelphia, Pa., May 29-LITTLE EGYPT BURLESQUERS: Montreal, Can., May 29-June 3. May 29-June 3.

LONDON BELLES: New York city May 29-June 3.

MONTE CARLO GIRLS: Washington, D. C. May 29-June 3.

PARISIAN BELLES: Providence, R. I., May 29-June 3.

June 3.
ROBBER-CRANE: Baltimore, Md. May 29-June 3.
ROBBER-CRANE: Baltimore, Md. May 29-June 3.
ROBBER-CRANE: New York city May 29-June 3, Harlem 5-10, New York city 12-17.
VANITY FAIR: New York city May 29-June 10.

MINSTRELS,

Pt. Huron, Mich., May 30, Mt. Clemens, 31, Ypsilanti June 1, Ann Arbor 2, Monroe 3, To-ledo, O., 4, Columbus 5-11. Simmons and Slocum's: fork, Pa., May 29-June 3.

CIRCUSES.

BARNUM AND BAILEY: Liverpool, Eng., May 29 Bankey And Battey: Liverpool, Eng., May 29-June 10.

Baktow Bros.: Bryant, Ind., May 30. Cold-water, O., June 1, St. Henry 2.

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MISCELLANEOUS.

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Lewiston, Me., May 29-June 3.

BEROL'S AMERICAN MYSTIFIERS (Max and William Berol, mgrs.): Creede, Col., May 29, 30,
Alamosa 31, June 1, Rico 2, 3.

EROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): New Orleans, La., May 14-Sept. 3.

COYLE'S MUSEUM: Chillicothe, O., May 29-June 3.

KELLAR: Boston, Mass., May 29-June 3.

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KEMP SISTER'S WILD WEST: Jamestown, N. Y.,
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May 29-June 3.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.

SEVENGALA (Hypnotist): Atlantic City, N. J.,
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SOUSA'S BAND: Troy, N. Y., May 30, Albany 31,
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THE FOREIGN STAGE.

THE DRAMA IN ITALY.

D'Annunzio's New Plays Fail-Death of Leo-

pold Marenco-Roman Notes. (Special Correspondence of The Mirror.)

ROME, May 10.

Rome, May 10.

D'Annunzio's Gioconda and Gloria have been given in Palermo, Naples, and Rome, and artists' tongues are wagging about the two plays. Gloria, which I will describe further on, has been irretrievably condemned. Gioconda manages to keep afloat through the superb acting of Duse and Zacconi, though not even they could save Gloria. What is d'Annunzio thinking of to put such plays before the public? It is bad enough to read them, but to see them acted is more than most people can ee them acted is more than most people can tand. D'Annunzio seems to have become an Ibsenite gone mad.

Ibsenite gone mad.

Who can tell what D'Annunzio's object is in so blackening, greening, blueing the minds of his public? And to think that two such artists as Duse and Zacconi are wasting their talents on such stuff! Duse, we know, is infatuated with D'Annunzio's writings and her dream is to make them accepted in Italy, from one end of the boot to another. She even dreamed of founding a D'Annunzio theatre, and called upon other Italian artists to join her. But only one answered her invitation—the great Ibsenite, Zacconi. Thus, although a D'Annunzio theatre is not yet founded, and perhaps never will be. Duse and Zacconi have begun a Vin Crucis with Gioconda, Gloria, and The Dead City.

The Dead City.

Gioconda, the least unpleasant of the three Gioconda, the least unpleasant of the three works, has a subject as old as the oldest hill, though treated in ultra-modern fashion. A husband one day leaves his wife, child and home for the usual circe. Then, when tired of his degraded life, he tries to kill himself, but does not die. He returns home, to be nursed by the forsaken wife, who thus hopes to cure his passion for the other woman, bringing him from the gates of death to new life. She even seeks an interview with her rival, who in a fit of passion is going to destroy the husband's seeks an interview with her rival, who in a ht of passion is going to destroy the husband's statue. When the wife springs forward to protect it, she loses both her hands in the attempt. One might think that this should have touched the husband's heart, but it does not, and he again leaves his wife, who is now maimed for life.

D'Approprie seiges this idea to dedicate the

D'Annunzio seizes this idea to dedicate the play to "Duse's beautiful hands!" And yet D'Annunzio seizes this idea to dedicate the play to "Duse's beautiful hands!" And yet this man—an artist in every sense of the word—really loves his poor little wife, yet leaves her for the circe who has made a beast of him. D'Annunzio's friends explain this by saying that a really passionate artist can never reach fame in a quiet, honest home, surrounded by the pure affection of a loving wife and child, and Gioconda is the inspiration by which alone he can reach the fame he covets, and for which he can reach the fame he covets, and for which he leaves his home and destroys the happiness of all who are dear to him. There is something in the idea which might have inspired a poetic drama in other hands, but D'Annunzio treats it only in a material sense with the result that he makes a dark, unwholesome trag-

edy of it. Here and there the language is beautifulfor D'Annunzio is a passing master with his pen-but his scenes fail flat on the stage because they lack life. The characters are not real. They talk and preach, but they do not live, and you take no interest in them. You do not care if Silvia's hands are crushed, or if her hystand leaves or what hystogenes of her her husband leaves, or what becomes of her and him in the end. From beginning to end the play is more like a lecture than a play; it is less a play than even A Spring Morning's Dream, or An Autumn Sunset Dream, or The

Dead City.
At the first performance in Rome the Queen was present and the theatre was crowded, though prices were tripled for the occasion. Zacconi and Duse did their best, and were applauded as artists, but the play did not please. The only bright spot in the whole performance

The only bright spot in the whole performance was Sirenetta, a very small part, most exquisitely played by Emma Grammatica. D'Annunzio, in a letter to Zacconi written from Corfu, said: "Sirenetta is the favorite offspring of my soul, and I should be very pleased if Emma Grammatica would play it."

In Gloria, which the people hissed from beginning to end, crying, "Enough! Down with the curtain!" and the like, there are three characters, Bronte, Flamma, and Elena. The scene is in Rome. Bronte is an old man, the last column of a world that is passing away. Flamma represents the man of modern tendencies. He rebels against society and between him and Bronte there is a rivalry that must end in the death of one or the other.

Elena comes in, however, and brings fate Elena comes in, however, and brings fate

with her. She is the last and lost heiress of a royal race, voracious, proud, revengeful, and greedy of gold and power. She and her mother are poor. They have wandered all over the world before coming to Rome. Bronte makes love to her, and a marriage is arranged. But she hates him and poisons him. In his death throes he tries to strangle her. In the end amma also dies for the woman.

D'Annunzio says that he has meant to

show up ambition in this play, the microbe of politics, and he makes both the old and new system snap asunder for the sake of a woman system snap asunder for the sake of a woman as corrupt and perverse as any courtesan of old or modern times could be. During the play we hear things that it is hard to believe a human mind invented. D'Annunzio must have lived them. But how, when, where? Several political men are hinted at in the play Crispi and Cavallotti especially.

Zacconi, as Bronte, was sublime, particu-larly in the death scene, where he curses Elena. There are several minor parts, but the actors were so confused by the cries and the hisses filling the theatre throughout the play that very little was heard of what they said, especially in the last act. cially in the last act.

Simple and old-fashioned as may be Butti's End of an Ideal, it is preferable to D'Annunzio's innovations. A young girl is seduced, then marries a good man, concealing from him the existence of her son. For three years the existence of her son. For three years there is happiness, but the seducer returns and claims his son. At last the husband discovers the truth, forgives his wife, and adopts her child just as in Dumas' Monsieur Alphonse, but without Dumas' wit.

Auguste Novelli's Sin is a step higher in interest. A man kills another man in duel. The

A man kills another man in duel. dead man leaves a daughter, who is adopted by the surviving duelist. The girl does not know who killed her father and, as years go on, she learns to love her father's murderer. A woman whom the man had once loved hints to the girl who it was that killed the father and, after a series of dramatic incidents, the man confesses and the girl finds herself face to face with her father's murderer—the man she loves and to whom she owes everything. The situa-

tion is new and effective, and was greatly applauded. Unfortunately, the play ends at this point and leaves one as much perplexed as did The Lady or the Tiger.

point and leaves one as much perplexed as did The Lady or the Tiger.

Death has taken from us one of the best dramatic authors that ever wrote for the Italian stage. Leopold Marenco, the once applauded author of Celeste, has died in poverty. Little by little he had the mortification to see his plays disappear from the stage. I saw him a few years ago. He had grown very old. His face, once so jovial, was wrinkled with sorrow, and only sadness was read in his eyes, once so bright and laughing. Daylight seemed to make him suffer, and he sought the shade as if that alone were suited to his saddened condition. And yet there was a time when his name meant success and fortune to any theatrical company. To the last he worked and hoped against hope for a return of success. He tried every form of dramatic literature, tragedy, comedy, farce—volumes could be filled with his works. His specialties were pastoral plays and sailors' scenes. One of the greatest successes of the Italian stage in his day of glory was his Celeste, and no prettier pastoral play was ever seen. People laugh at it now. Ibsen and D'Annunzio teach other morals! During the last years of his life, Marenco earned his bread by teaching.

A friend writes from Paris that Manuel Garcia, at ninety-five years of age, thinks nothing of going to London to be present at a philharmonic concert. He is a hearty old man, and means to celebrate his one hundredth year, he says, surrounded by all his friends. His sister, Pauline Viardot Garcia, is also a teacher, and one of the most popular professors of singing in the Paris Conservatoire.

S. P. Q. R.

THE PARIS THEATRES. The Festival at Orange-Two New Plays-Coming Events-Gossip.

(Special Correspondence of The Mirror.)

Paris, May 18. A project that is attracting much interest is the series of performances to be given this Summer in the old Roman theatre, at Orange, in beautiful, fertile Provence, the home of poets and cf sunshine. Majestic and imposing in its grandeur the theatre stands as a monument to the days when the Roman Empire embraced the whole of the known world. One approaches it with a feeling of reverence, so awe inspiring is this relic of antiquity.

approaches it with a feeling of reverence, so awe inspiring is this relic of antiquity.

Occasional performances have been given at the theatre during the past century, but the approaching festival marks the beginning of an effort to revive the former glories of the noble edifice. The movement is in charge of the Felibres, a society of the men of letters of Provence. While the enormity of the undertaking renders yearly performances impossible, it is hoped to repeat the festivals at least every two or three years. Though called "The Week at Orange," the event that will last from Aug. 4 to 9, will take place not only at that place, but also at Nimes and Arles, where performances will be given in the Roman arenas. place, but also at Nimes and Arles, where per-formances will be given in the Roman arenas. For Provence is rich in these objects of ancient historical interest. The ceremonies will open with a festival at Valence. On the following day the Felibres and their guests will sail down the Rhone to Avignon. On the evening of that day the first performance at Orange will occur. It will be La Samerataine, presented by Sarah Bernhardt and her company. The next occur. It will be La Samerataine, presented by Sarah Bernhardt and her company. The next day, at the arena at Nimes, there will be a bull fight and circus. In the evening a company from the Opera will appear in a varied programme. Sarah Bernhardt will present Medée on the following evening. The last of the performances will be Mistral's Mireille, given at the Arena at Arles A pilgrimage. the performances will be Mistral's Mireille, given at the Arena at Arles. A pilgrimage will then be made to the mill at Fontveille, where Daudet wrote his "Lettres de Mon Moulin." This will conclude the week, a glorious one for the lovers of art. Arrangements are now being made for the accommodation of the throngs that are sure to attend. Everything possible will be done to insure the complete success of the festival.

There was considerable anticipatory talk

There was considerable anticipatory talk anent Degénérés, the comedy by Michel Provins that has been put on at the Gymnase. We are told that Porel, who manages the Gymnase and the Vaudeville as well, had witnessed the play upon its initial presentation some two years ago, at the Bodiniere, and had become convinced that it was destined to take the dramatic world by storm. Forthwith he purchased the rights from Author Provins, who immediately fell to making the alterations that Porel required. With all this preliminary puffery we were led to expect a work that would totally eclipse even Cyrano de Bergerac. Alas for the realization of our hopes! What we saw at the Gymnase the other evening was Alas for the realization of our hopes! What we saw at the Gymnase the other evening was a very ordinary play, treated satirically and pessimistically, that by no possibility could lay claim to greatness. The characters, almost without exception, are remarkable chiefly for their downright and willful viciousness. This rather precludes their being correctly classed as degenerates, who are supposed, through moral deformity, to be unaccountable for their moral deformity, to be unaccountable for their action. However, be they degenerates or not, they are a most disagreeable set. A young woman that marries an elderly man and then cultivates a series of lovers is the principal character, and one wearies ere long of her continuous infidelity. The interpretation was good, but the general verdict on the production has been unfavorable.

s been unfavorable. Very much up to date is Le Champion du Monde, the Cherry's new "velocipedic" vaude ville. The parents of a certain young woman have elected that she shall marry some truly great man. Naturally enough their choice is fixed upon one Bourganeuf, the proud posses-sor of the title of champion cyclist of the world. The daughter, who thinks she really ought to have some voice in the selection of a spouse, loves not the cycling wonder, but another, loves not the cycling wonder, but another, whom fame has overlooked in her distribution of laurels. The lovers contrive a ruse by which the young man personates the bicyclist and thereby wins his sweetheart, making so good an impression that the parents do not object to the marriage when the deception is discovered. Witty lines and tuneful music, and an excellent company made the offering an agreeable one.

agreeable one. Quite a rumpus was raised over the fact that Henri Lavedan, author of Le Vieux Marcheur, had himself programmed on the bill at the Variétés as "member of the French Acad-emy." M. Lavedan's dignified fellow academicians did not like this, and out of deference to them the line has been taken out, and peace

The Théatre de l'Oeuvre is to give two performances this week at the Nouveau Théatre.

The Comédie Française will celebrate Balzac's centenary on May 21.

The gratifying announcement is made that Duse is to appear here in June, though for but

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

CHANNEZ OLNEY

e Channez Olney as Susan last night:

thing that happened. And here she has been along for a year and a half on simple ingenue she was a Tillie Slowboy. Pomona, and Mary ne up in one bundle. The band didn's play the audithere were no shivers in the Conquering stero Comes, "and there were no shivers in the music when she came on, but she could make the audience laugh to any tune she chose after the first minute. The make up began it, and the ability to take it all seriously kept it up. It was character work pure and simple, and there simply isn t another effort of Miss Olney's to compare it with.—Suracuse Journal.

DISENGAGED FOR NEXT SEASON.

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performance. La Visite des Noces will be the bill, given for the benefit of the Dumas Statue Fund.

Final rehearsals for Sarah Bernhardt's appearance in Hamlet are now on. The opening night will be May 18.

T. S. R. The opening T. S. R.

AMUSEMENTS IN HONOLULU. (Special Correspondence of The Mirror.) HONOLULU, H. I., May 8.

The Janet Waldorf company closed its regular season here May 6 to S.R.O. The season throughout was a very successful one, and Miss Waldorf has endeared herself to the theatregoers of Honolulu, and can be assured of a royal welcome should she decide to come this way again. She was seen in the following plays: Twelfth Night, As You Like It, Much Ado About Nothing Pygmalion and Galatea. plays: Twelfth Night, As You Like It, Much Ado About Nothing, Pygmalion and Galatea. The Lady of Lyons, Ingomar, The Hunchback. Camille. and Romeo and Juliet. On May 11 Pygmalion and Galatea will be repeated, and on May 15 the company will give an open air performance of As You Like It on the grounds of the Oahu College. At the first two performances some difficulty in hearing was experienced by those in the rear of the theatre. This was not so much the fault of the company as of the poor acoustic propof the company as of the poor acoustic properties of the house. The house is practically without an echo, which requires that the voice should be pitched for distance. Miss Waldorf had repeated calls at each performance, and had repeated calls at each performance, and Donald McVay, Norval McGregor, and Messrs. Bowman, Boggs, and Hernandez were also well received. A combined concert by the Government and Sixth Artillery Bands was tendered Miss Waldorf and her company at the Hawaiian Hotel. Hoyt and McKee's company is expected here 11, to open 15, and demands on the box-office have already commenced, although the seats have not been placed on sale. It is understood that the company will put on A Trip to Chinatown, A Rag Bahy, and A Stranger in New York. Baby, and A Stranger in New York. C. L. CLEMENT.

AMUSEMENTS IN JAMAICA. (Special Correspondence of The Mirror.) KINGSTON, May 4

C. J. Sturges gave moving picture exhibitions of the realistic battles of the late Spanish and American war at the Town Hall April 27-29. The performance was well attended and the results arrived to the property of the performance was well attended and thoroughly enjoyed.

thoroughly enjoyed.

Professor Daniell, who had a successful season of several weeks in Jamaica, sailed last week for Carthagena, U. S. of Colombia.

Lady Hemming gave her concert last week in the Theatre Royal. It was quite a fashionable affair, and the music was of an unusually high class.

ally high class.

Ally high class.

A Masonic concert took place at the Theatre Royal May 4. The theatre was filled and nearly every well-known personage in Kingston and St. Andrew was present.

Major-General Hallowes, with his wife and daughter were present and made some important and pleasing contributions to the programme. Lieutenant Hingley was loudly encored for his recitation of "A Code of Morals," one of Kipling's "Departmental Letters," and cored for his recitation of "A Code of Morals," one of Kipling's "Departmental Letters," and the piccolo solo of the conductor of the West India Regiment (late of the Coldstream Guards Band, London), was remarkably well received. The concert, from an artistic point of view, while possessing some meritorious features, was frequently tedious and uninteresting, but, regarded socially and pecuniarily, it was a brilliant success.

Montgomery Irving.

Leading Woman, Shubert Stock Co., Star Theatre, Buffalo, N. Y.

Miss Sarah Trunx made an ideal Dora in Christopher, Jr. She played her part with her customary ability.—Evy. Telegram, May 10.

Miss Trunx surprised her admirers by her charming performance of Rosalind at Mr Masson's benefit. It is a pity that she could not have had an opportunity to give an interpretation of the role during the season.—Evg. Telegram, May 13, 1899.

EMMETT C. KING

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TELEGRAPHIC NEWS

CHICAGO

Castie Square's Enormous Success Summer Outlook - Theatres Closing.

(Special to The Mirror.)

One by one the local playhouses are being darkened, and the bicycle fleud and the Summer garden men are assuming charge of things. Alice Nielsen closed the successful senson at the Columbia to-night with The Fortune Teller and the house will not be reopened until late in August. The Alhambra, the Academy of Music and the Court are dark, while the Star and the Adelphi will be given over to weekly boxing bouts. The Latt Summer productions at McVicker's, the Thomas meldorama at the Grand, and Because She Loved Him So at Powers' are in sight for the Summer.

because She Loved Him So at Powers are in sight for the Summer.

The Forty Club gave its farewell dinner of the season at the Grand Pacific last Tuesday, and I was reelected president for about the fourteenth year. A S. Laffin was elected vice-president: George W. Hancock "Aunt Mary", secretary: George H. Jenney, treasurer, and Rev. E. M. Stires, E. W. Kohisaat, and Edward Freibeyer, directors. Among the sixty present were Richard Golden, James T. Powers, Cyril Scott, E. J. Morgan, William Court leigh, William G. Stewart, M. Melville, Ellis, Hurry Woodraff, Kirby C. Pardee, Harry J. Powers, John W. Dunne, Frank David, Grant Stewart, Paul Nicholson, Harry Brown, and Arthur Clark.

Lew Dockstader, fat, hearty and happy, arrived here from St. Paul the other day, the Primrose and Dockstader company having closed a successful season. He will leave for the East in a few days.

Daly's company presenting A Runnway Girl left Cleveland lust Saturday night, after the performance, in a pouring rain, and the soaked scenery had to be put up here at the Grand last Monday evening without retouching, but the clever work of James T. Powers, Cyril Scott, Virginia Earle, and the others delighted a large andience and is drawing big houses. It is here for three weeks.

Jerome K. Jerome's play, John Ingerfield, dramatized from his novel of that name, is one of the best plays I have ever seen. It is being presented at Powers' by the Lyceum company and it will be continued through the first part of next week, when Trelawny of the Wells will go on to fill out the time until Mande Adams comes with Romeo and Juilet. John Ingerfield would be butchered by an indifferent company, but the Lyceum organization is one of the best I have ever seen. E. J. Morgan is fine in the name part. Harry Woodruff shows wonderful improvement in his work, and William Courtleigh, by the dignity of his act, "gets away" with one strong scene that would be farce-comedy in the hands of the ordinary actor. It is a treat to witness such a performance.

Manager Jacob

scene that would be farce-comedy in the hands of the ordinary actor. It is a treat to witness such a performance.

Manager Jacob Litt ran up to St. Paul the other day to see his Sporting Lite, and he is more than pleased. He is working day and night with "Bob" Roberts on rehearsals of The Club's Baby, to follow the West Minstrels at McVicker's to-morrow night. Great things are expected of it. Ethel Knight Mollison is to play the "dress suit" part declined by Eugenie Blair.

Chicago is indebted to San Francisco for a brilliant young musician and composer. M. Mclville Ellis by name, who came on here recently from the coast with Plunkett Greene, the singer, and who is now director of the Castle Square company crehestra.

Talk about business: When the Castle Square company came on here for a two months' experiment old Il Trovatore made a record for the new Stude baker, and this week old Bohemian Girl has set a new mark. Wednesday afternoon twenty-three hundred people heard the opera and in the evening the house was sold out, nearly five thousand people hearing the Balfe opera on that day. Manager Savage was bere last week and arranged to go on for the Summer. Pinatore and Cavalleria Rusticana are announced for Monday night.

In Old Virginia follows St. George Hussey in Mrs. B. O'Shaughnessy at the Bijou to-morrow afternoon. To-morrow afternoon The Charity Ball will be presented by the stock at the Dearborn, following The Mysterions Mr. Bugle.

The first American production of the new English melodrama. The Pap-r Millionaire, will occur to-morrow at Hopkins' and the stock has been making great preparations for it. The testimonial to May Hosmer last Friday was a well-deserved success.

sham's Pluck-Henry Jewett to Star.

(Special to The Mirror.)

BOSTON, May 27.

Boston's season is past. Two or three of the houses will remain open for the beginning of next week—as the Boston with the Herrmanns and the Grand Opera House with Black Patt's Troubadours—so as to catch the prosperity of Memorial Day's extra performance, but that will be about all.

The solitary newcomer of the week will be Kellar, who will come to the Hollis since the long run of The Christian forced him away from the Museum, where he has usually played. Dudley McAdow has been in town renewing old friendships and making new ones.

new ones.
Prince Pro Tem will continue at the Tremont. but it will be for the last week, since, as The Mirror said weeks ago, the revival of Ermine will come here from the New York Casino for two weeks, beginning June 5.

The Christian will begin its last week but one at the Museum and the senson at that house will end June 10, soon after which Viola Allen will sail for Encland.

the Museum and the senson at that house will end June 10, soon after which Viola Allen will sail for England.

A Temperance Town will continue the attraction at the Castle Square for another week, and A Midnight Bell is in preparation for production afterward, but it may not be needed, so great is the success of the other piece.

At the Bowdoin Square the regular season of the stock will close June 3 and on June 5 a deserved testimonial will be given to Jay Hunt, the producing director of the house. Oliver Twist will be the bill, and Mr. Hunt will play Bill Sykes, while Mrs. Hunt (Florence Hale) will be Nancy. This will be a scenic production. Accompanied by Mrs. Hunt he will sail for Rotterdam on June 10, and will tour Holland. Beigium. Germany, Italy, Switzerland, France, England, and Ireland, returning Aug. 17. The next season at the Bowdoin Square will open with A Grip of Steel Aug. 28, and a strong stock has been engaged.

John Mason was taken seriously ill during the performance of The Christian at the Boston Museum May 23 and was unable to finish the play.

The bodies of William T. W. Ball, the veteran dramatic critic, and his wife were boried in Forest Hills Cemetery May 24, completing the last sad chapter of the murder and suicide story which The Mirkor Markow Mack gave four performances of his new

and made a decided success. It was cast as fol-

Clifford Rohan Andrew Mack
Squire Kerrigan B T. Ringgold
Neil McNeill Edwin Brandt
Father Bernard George W. Deyo
Neddy Larey Florence Thornton
Neddy Larey Florence Thornton Father Abbott John C. Fenton
McCarthy W J. Mason
Bristle James Vincent
Kelly Thomas E Jackson
Brother Hugh E H Aiken
Brother John Harry Suffer
Mary Lee Josephine Lovett Cauth Mrs. samuel Charles
Canth Mrs. Samuel Charles
Sheila Georgia Olp
Rosie Bantry Annie Ward Tiffany
Action and a contract of the c

Cauth Georgia Olp
Rosie Bantry Annie Word Tiffany

The period of the play goes back one hundred and fifty years and the action takes place in the eastern part of Ireland. The scene opens on a Summer morning in the courtyard of Castle Rohan, the castle being occupied at the time by Squire Kerrigan, a grinding old curmudgeon, who inherited it as the next of hin when the Rohans, who had built it and had occupied it for a couple of centuries, were all supposed to be dead. The squire has a ward. Mary Lee, whose horse had run away with her in the mountains a month previous to the opening of the story, and who had been rescued from danger by a young fellow, a stranger in the neighborhood known as Clifford Carew. This stranger caused much gossip, owing to his extraordinary likeness to a famous painting in a nearby monastery of Redmuch gossip, owing to his extraordinary likeness to a famous painting in a nearby monastery of Redmuch gossip, owing to his extraordinary likeness to a famous painting in a nearby monastery of Redmuch gossip, owing to his extraord, in fact, is the resembiance that rumors are abroad to the effect that the stranger is in reality a Rohan and that he has come to prove his claim to the castle. Squire Kerrigan takes fright at these whispers and, in order to get a look at the man invites him to the castle, under the pretext of thanking him for having stopped his war's horse. The young fellow comes, and from the war's horse. The young fellow comes, and from the war's horse. The young fellow comes and from they are in love.

Carew learns to his amazement from Father Bernard, an old monk, that Mary, who is an orphan, is Kerrigan's promised wife, having been left by her dying father, as security for his debts to the squire, and she having sworn at her father's deathbot to marry Kerrigan when she reached the age of twenty Father Bernard, foreseeing trouble for the gril and her lover if they continue to meet, which are the promise than he discovers that a wealthy evil character named McNeill is also trying

bloshers on rehearsais of The Club's Balty, to follow the rehearsais of The Club's Balty, to follow the rehearsais of The Club's Balty, to follow the relationship of the response of the plant of the p

The Park has closed for the season, but will reopen in August. One of the earliest bookings in September is Mile. Fifi.

Willie Williams, the comedian, has come into fame for picking up on the Winthrop Beach a bottle supposed to contain a message from the ill-fated steamer Portland.

(Reopre Observable by the Portland.

Portland.

George Ober, who has been playing a special engagement at the Castle Square, has signed for Dear Old Charley, which will be produced in Chicago in August, with George C. Bonitace, Jr., in the leading

George W. Wilson has sailed for Europe for a brief visit to his daughter in Berlin. He expects to be back about the first of July. Leonora Gnito may appear at the Castle Square when A Midnight Bell has its production there. Joseph F. Wagner and Vincent T. Fetherston are to be given a benefit at the Hollis, June 1, with Kel-lar as the attraction.

har as the attraction.

Henry Jewett is the star who is to appear in the dramatization of "The Choir Invisible" next season He made a hit as John Storm in Boston, and I under stand that he declined an offer to appear in the char

Museum and the season at that house will end an ello soon after which Viola Allen will sail for high and the Castle Square for another week, and A Midght Bell is in preparation for production afters of the country of the country of the country of the country of the other piece. At the Bowdoin Square the regular season of the ck will close June 3 and on June 5 a deserved attimonial will be given to Jay Hunt, the producing rector of the house. Oliver Twist will be a scenic oduction. Accompanied by Mrs. Hunt he will sail r Rotterdam on June 10. and will tour Holland, ignum. Germany, Italy, Switzerland, France, Engnal, and Ireland, rectoring and and Ireland, rectoring and and Ireland, rectoring and the Bowdoin Square will open with A Grip of eal Aug. 28, and a strong stock has been engaged. John Mason was taken seriously ill during the permance of The Christian at the Boston Museum by 25 and was unable to finish the play. The bodies of William T. W. Ball, the veteran dractic critic, and his wife were borted in Forest Hills metery May 24, completing the last sad chapter the nurder and suicide story which The Mirkron d last week.

Andrew Mack gave four performances of his new y. The Last of the Rohans, at the Hollis May 25-

WASHINGTON.

The End of the Season-Glen Echo's Opening-Warde's Whisperings

(Special to The Mirror.)

WASHINGTON, May 27. WASHINGTON. May 27.
The closing of the New National Theatre to night;
Saturday, with 'Way Down East, leaves the Columbia Theatre as the only lifst-class theatre open, and
the season at that house is fast approaching an end.
The Grand Opera Ho se reopened Monday with continuous vaudeville, but will be closed from now until next season. The Lyceum Theatre and the Bijouwill shut oown shortly, and then Washington will be
theatrically dead. Jubilee week did not come up to
the expectation of managers, a though a very fair
business was done

usiness was done
The Frawley season at the Columbia Theatre will
be true weeks 'onger closing June 10. For

The Frawley season at the Columbia Theatre will last but two weeks longer, cloring June 10. For next week's buil The Dancing Girl is announced, with the first appearance of Blanche Bates in the title role. Augustus Cook is specially engaged for David Ives. The closing week will be given over to revivals of Sweet Lavender. The Wife and The Courtty Bail.

Tuesday afternoon a performance will be given at the Columbia for the benefit of the House of the Good Shepherd, when Blanche Bates. T. Daniel Frawley and Charles W. King will present the one-act play. The Picture. The Georgetown Glee and Mandolin Clubs and the Washington Quartette—Nellie Wisson-Sherchiff, Margaret Nolan Martin. William D. McFarland, and John H. Nolan—will also appear.

Wilham D. McFarland, and John H. Nolan-will also appear.

Maude Adams will appear at the N w National Theatre next Thursday night for a single performance of Romeo and Juliet.

Glen Echo, the pepular Summer resort, will open Monday night under the new management of E. M. Brawner, with a mixture of vandeville and arhetics.

Geoffrey Stein is making a study of Sydney Carton in Dickens A. Tale of Two Cities, with a view of a starring tour.

in Dickens' A Tale of Two Cities, with a view of a starring tour.

The attraction at the Lyceum Theatre next week is The Monte Carlo Girls, while the very large and complete stock company of the Bijou will present a new and attractive bill.

George W. Denham, of Joseph Jefferson's company, will spend his vacation in London, England, Edwin B. Hay. Past Grand Exalted Ruler B. P. O. E., and Mrs. Tom C. Noyes, the vocalist, were chosen king and queen of the Revelries Pageant of the Peace Jubilee festivities.

James Lackaye, of Sol Smith Russell's company, came in last week to visit home and friends, and incidentally to witness the jubilee.

T. Arthur Smith, treasurer of the New National Theatre, whose new process of glassotype photography has developed larrely here, has tormed a stock company and will in a few weeks open a gallery in New York.

John T. Warde.

ST. LOUIS.

Cool Weather for Outdoor Attractions-Plans for Summer Opera-Other News.

(Special to The Mirror.)

St. Louis. May 2.

This week has been decidedly unsummer like, and the gardens have not flourished, although the attendance has been much better than was expected. A cold rain the early part of the week interfered with the openings. The latter part of the week was unite cool.

Unrigin (avec ground the cold in the col ST. LOUIS. May 27

Chrig's Cave opened the season with the Williams and Weinberg Stock company in The Galley Slave. It was well played by Malcolm Williams. Gus Weinberg. Jessaline Redgers. Louise Closser. Kate Fletcher. Frederick Bock. John Ravald, and others. To-morrow Lost 24 Hours will be given.

Mannion Park has been greatly improved since last season and the opening this week had quite a good attendance. The bill this week is a good one. To-morrow an entirely new bill will be given.

The regular season at Forest Park Highlands was inaugurated this week. The bill was an excellent one. To-morrow the usual change in programme will take place.

Koerner's Park opened last Sunday. The gar prettier than ever. The vaudeville acts offer the constant of the c

is prettier than ever. The vaudeville acts offered were strong.

The Suburban has a new pavilion this season, affording protection to the audiences in case of rain. Heretofore the performances had to be postponed on stormy nights. An excellent programme was given during the week.

Managers Salisbury and Tate had a big benefit this afternoon and to night at the Columbia Theatre. The programme included drama, music, and vaudeville. Both Mr. Salisbury and Mr. Tate made speeches.

The programme included drama, music and vaudeville. Both Mr. Salisbury and Mr. Tate made
speeches.

Havlin's and the Columbia are giving baseball returns in the afternoons with automata figures giving the exact plays as made by the St. Louis Club
during the games.

Wednesday evening Guy Lindsley and his pupils
gave an entertainment at the Fourteenth Street
Theatre. The performance was largely attended by
the friends of the participants. In Honor Bound,
Sunset, and A Box of Monkeya were the plays given,
and those taking part were: Gry Lindsley, Miss
O'Madigan, Daisy Payne, Miss Connell, and Messrs.
Powell, Whitham, Miller, Miss Connell, and Messrs.
Powell, Whitham, Miller, and Mathie. They gave
an excellent performance.

Alexander Spencer will be with us again this Summer with the Spencer Opera company, opening June
Is at Ubrig's Cave. His company will include Mand
Lilliam Berri, Emily Gardner, Mabel Klar, Gertrude
Lodge, Edward Webb, William Stephens, Charles
Hawley, William Steiger, and Frank Smiley. Edward Webb will be the stage manager. Gertrude
Lodge arrived last Wednesday. The rest of the
company will probably be here to begin rehearsals
about June 6.

CINCINNATI.

Some Summer Season Plans - Personal Gossip.

(Special to The Mirror.)

CINCINNATI, May 27.

To-morrow the reign of the Summer resort begins. Clester Park inaugurates its sea-on with an excellent vaudeville bill in the theatre. Prominent on this are the names of the Craig Family. Roberta and Doretta in their amusing sketch. Fun in Chinatown; Edwards acting ponies. Newhouse and Woodworth, Vouletti and Carlos, Julian Rose, and Felix and Morton. If the weather is favorable an enormous crowd will be on hand.

The same may be said for Coney Island. A large amount of money has been spent by the owners here in the endeavor to make the place attractive. A prosperous season is anticipated.

No plans have been determined upon as to the future of the Ludiow Lagoon. The right to the management of the resort is in litigation and it is hoped that the question may be settled as early as possible.

possible.

The Bellstedt-Ballenberg Band has been engaged for a season at Wielert's new and attractive resort.

Eddie Winterburn, well known as the treasurer at the People's, was married on May 18 last to Lizzie.

the People's was married on Hoffman. W. H. McGown, the Mirror representative from Urbana, O., was in the city last week visiting old William Sampson.

PHILADELPHIA

Summertime Amusements in Quakertown-At the Theatres-Items of Interest.

(Special to The Mirror.)

PHILADELPHIA, May 27.

The coming week ends the theatrical season, which has been fairly prosperous, especially to the theatres devoted to stock companies and vaudeville entertainments. For the next three months outdoor attractions at the various parks will be the principal source of amusement.

The Cuckoo at the Chestnut Street Opera Househas been a disappointment to the patrons and management this week. Mande Adams, in Romeo and Juliet, will appear May 29, 30 and 31, closing the house.

Olga Nethersole plays her deferred engager

B. Altman & Co.

NEW YORK.

HYGIENIC UNDERWEAR.

"THE DEIMEL LINEN MESH,"

MEN, WOMEN and CHILDREN, NOW ON SALE.

next week at the Broad Streat Theatre, which closes the season there. She will be Ella in The Profligate. Carmen, Camille, and The Second Mrs. Tanqueray. The Girard Avenae Theatre Stock company closes the most prosperous season in the annals of the house this evening.

The Auditorium closes the season this evening. As already announced in The Mirrior, next season's bookings when announced will prove a grand surprise in theatrical circles.

The stock company at Forepaugh's Theatre for its final week, beginning May 23, will produce Dr. Jekyll and Mr. Hyde, Camille, and Carmen, each for two nights and two matinees.

Jekyll and Mr. Hyde, Camille, and Carben, each for two nights and two matinees. The following parks opened for the season to-day: Willow Grove, with the Banda Rosa; Woodside Park, with Innes' Band: Washington Park, with Liberati's Band; Chestnut Hill Park, with Kalitz's

Park, with Innes Band; washing Washing Rail: Stand; band; chestnut Hill Park, with Kalitz's Band.

Buffalo Bill's Wild West Show will arrive Monday, to remain here for the week. The cyclorama of the Battle of Manila is an attractive feature, and will remain open all summer.

The big 'industrial exposition that opens in this city next Fall for three months promises to attract attention all over the world. The exposition managers expect to award the amusement privileges in June. There are many applicants.

S. FERNBERGER.

BALTIMORE.

Lyceum Stock Draw Well in Nancy and Co .-Other Attractions.

(Special to The Mirror.)

Manager Albaugh's Stock company gave an excellent performance of Nancy and Co. at the Lyceum Theatre this week and enjoyed a succession of full houses. Next Monday night Glorama will be presented.

The attraction this week at Kernan's Monumental Theatre is the Broadway Burlesquers, who put up a varied and interesting till. Next week Koeper and Crune Brothers' company.

varied and interesting till. Next week Koeter and Crine Brothers' company.

Pawnee Bill's Wild West Show is drawing good crowds at Electric Park.

Manager Charles E. Ford has everything in readiness for the opening of the vandeville season at Electric Park. He proposes to furnish his audiences with the very best talent this year, as he has in the past.

HABOLD RUTLEDGE.

STUDENTS' PUBLIC REHEARSAL.

STUDENTS' PUBLIC REHEARSAL.

On Thursday afternoon at the Fifth Avenue Theatre, the students of the National Dramatic Conservatory presented a one-act play, by Henry Arthur Jones, entitled Sweet Will, and a comedicate by Thomas J. Williams, called Who's To Win Ilim. The performance was witnessed by a very large audience that applauded good acting and decidedly bad acting with equal fervor.

The choice of plays was far from wise. Sweet Will is perhaps the poorest bit of work that ever came from the desk of Henry Arthur Jones, and in the hands of the students its many faults were clearly revealed. The young men and women who essayed the five roles were, with one exception, too little schooled in the rudiments of acting to justify their appearance in public. They were all evidently sincere in their work and are doubtless thoughtful, painstaking students, but as yet their rehearsals, in justice to themselves, should take place within class-room walls. The one exception noted was Ecila Daer, whose portrayal of Mrs. Darbyshire was in many respects admirable. Her bearing, whether natural or assumed, suited the character of the aristocratic old Englishwoman perfectly, and she delivered her lines with dignity and distinctness.

Walter Tusten as Will Darbyshire lacked the ease that the part demanded. His movements were abrupt, his voice ill modulated and his gestures exaggerated. He has a good physique, nowever, and showed by much of his work that he is possessed of attributes, untrained as yet, that may in time make success. Gloria Alonso played the maid. Betty, in a style that varied from fails good to the product of the content of the price to the fails good to the price to the price to the played the maid. Betty, in a style that tall the content of the price to the played to the paid to the fails good to the price to the pric

he is possessed of attributes, untrained as yet, that he is possessed of attributes, untrained as yet, that may in time make success. Gloria Alonso played the maid. Betty, in a style that varied from fairly good to rather bad. Estelle Davis was an altogether colorless Judith, except in one scene, which she managed well; and Katherine Venn was quite unconvincing as Mary. The final picture of the little play was very well arranged and, for the most part, the stage-management was satisfactory.

The comedy, Who's To Win Him, by Thomas J. Williams, belongs to the "But, stay!" school of dramatic literature. The characters employed in setting forth its improbable story are so unnatural that modern realistic acting would have been at a discount in the performance. The students, therefore, did their best to present the play in the manner of sixty years ago, and some of them achieved considerable success in the task.

task. Vances Mead and Mabel Willis undoubtedly gave the best impersonations. The former, in the character of Prattleton Primrose, gave a decidedly humorous performance, only occasionally marred by lapses from the exaggerated accent that he assumed. Miss Willis, as Musidora, entered thoroughly into the absurdities of her part and made the most of every opportunity that came in her way.

and made the most of every opportunity that came in her way.

Leon Kendrick was an awkward Cyril Dashwood, and Stella Keen, as Rose, was precise to a fault. In the role of Squire Brushleigh, George F. Wagner was dignified in bearing—except for one boyish exit—and in speech he was, for the most part, praiseworthy. He has to learn, however, that the word girl is not to be pronounced "gnoird." The three other parts were played fairly well by Gloria Alonso, Katherine Venn, and Madeline Robinson.

In the staging of Who's To Win Him there

In the staging of Who's To Win Him there was apparently little effort made to overcome the glaring faults in the construction of the comedy, and as presented on Wednesday afternoon it might have served as an awful warning to playwrights and actors alike.

BARNEY GILMORE'S NEW PLAY.

Announcement is made of Barney Gilmore's forthcoming appearance in the strong melodrama. Kidnapped in New York, in which he will beseen as Mr. Dooley, the detective. A very elaborate production is promised, and especial presulting production is promised, and especial presulting mement, any attempt at which will be vigorously prosecuted by Mr. Gilmore's attorneys, Friend, House and Grossman.

THE LONDON STAGE

GAWAIN'S GOSSIP.

Play Sampling in the British Metropolis-Chat of the Theatres.

(Special Correspondence of The Mirror.) LONDON, May 20.

London, May 20.

Play sampling set in early this week, in point of fact, on Monday afternoon, when at the Prince of Wales' there was tested a new play with the old name of Judy. This had been adapted by Roy Horniman (actor) from a story called "A Life Awry," by percival Pickering (novelist). The first thing that attracted the attention of many was that Mr. Choate appeared in this piece. Not your highly esteemed and already highly popular Ambassador of the same name, but a character named after him. Your Mr. Choate has, by the way, reserved his first public histrionic appearance until next Thursday, when he will, under the chairmanship of our Lord Dartmouth, be-the most honored guest at the fifty-fourth annual dumer of the Royal General Theatrical Fund. Theatrical Fund.

But to revert to Judy. This, you must know, was the name of a gentle, true-hearted heroine, who, after her implied betrothal to a captain cousin (since ordered abroad) had met with an accident that had made her a tor-tured, hopeless cripple. When her former lover returned he was shocked at the change lover returned he was shocked at the change in her appearance, and lost no time in trans-ferring his affections elsewhere. The "else-where," however, was a vain beauty who yearned for wealth, position, etc. Where-upon, in due course, as the "hero's" father had disinherited him in favor of Judy, and then incontinently died of heart disease, poor then incontinently died of heart disease, poor Judy, in order that the wealth would revert to the man she so dearly loved and to the woman he had now chosen, went out and threw herself into the local river. There is some good material in the play, both as to situation, characterization and dialogue. But I fear it is too sad and sombre for every-day wear. It was, for the most part, carefully income the control of them. played by young stage folk, the best of them being Nina Boucicault (the clever daughter of a clever house) in the name part; Nina, for the nonce, realistically disfiguring her pretty face and figure like the real white little

artiste that she is.

After a slight interval for refreshment, it After a slight interval for refreshment, it became necessary at night to sample yet another play. This play was some two hundred and fifty years of age, and had been written by the late great Spanish dramatist, Senor Calderon. Its original title was La Vida es Sueno but the title given to it by its adapter was the presumably Shakespearian phrase Such Stuff as Dreams Are Made Of—I say presumably, because, as the merest Shakespearian knows, Avon's bard says "on," not "of." But that, by the way, and strictly without prejudice, as our lawyers say. out prejudice, as our lawyers say.

The adapter of this Spanish play was Edward Fitzgerald, a most able faddist of the fifties, whose claim to fame must rest upon his skillful translation of the works of Omar Khayyam. The play in question shows how a certain Polish Prince has been brought up, not only in ignorance of his exalted status, but has even been kept a prisoner in chains and things, merely because his father, the local King, fears that if the boy is told who he is and let loose that if the boy is told who he is and let loose, he will verify a prediction made by an astrologer at the time of his birth, and will cause disaster. When the boy is twenty years old, however, the king is induced to change his views. No, having a sleeping draught administered to the Prince, he has him benefit (like another Christopher Sly) in swagger clothes to the palace, and there awakened and told who he is. The Prince (not unnaturally) is at first quite mad on finding out how he has been first quite mad on finding out how he has been served and, like the heathen, rages furiously. In fact, he speedily goes on what may be called a royal razzle-dazzle, politically and socially painting many towns red; and indeed. making things hum considerably. So much so that the perplexed King presently has him put to sleep again and conveyed back to his prison and, on awakening, the Prince is told that his recent palatial and other experiences ore only a dream. Circumstances arise, however, to prove to the again-manacled Prince that this is but an Ananias, or De Rougemont-like, state-ment, and fresh alarums and excursions ensue. culminating in a rebellion in support of the Prince. Eventually, however, all ends happily-pro tem.

This strong, but somewhat wabbly play, presented (strangely enough) by the Elizabethan Stage Society at St. George's Hall, Langham Place, was on the whole well acted; especially by Ernest Meads (an amateur) as the King, and Margaret Halstan (a professional, and niece to Mrs. Beerbohm Tree) as the some

time chained-up Prince.
On Wednesday night it became necessary revisit the glimpses of the St. George's Hall, in order to see the Irving Dramatic Club in order to see the Irving Dramatic Club (which stands Al among amateur associa-tions) play the late Swan of Avon's delightful comedy Twelfth Night. I may say at once that I have many a time seen experienced pro-fessionals and (ay, and some of high renown, too) piny this piece not half so well. aforesaid amateur, Ernest Mends (a very satile youth), was an admirable Sir Toby Belch: Alexander Watson, a ditto Malvolio, Patrick Munro a fine sonorous Duke, and Miss Lilian Braithwaite a dainty and touching

On Thursday, lo, we were at the play again this time to example a one-act duologue, written for Ellen Terry and tried at a matinee at the Garrick, given by her recent touring manager (and Willard's English representative), W. H. Griffiths. This playlet had been adapted by Margaret Young from "a German theme," and was called Variations. In it the fair Ellen had many little chances of showing all sorts and conditions of versatility as a stage-struck lady, representing by turns a revengeful old Irish woman, an agonized mother frantically striving to rescue her child from the edge of your nice little show, Niagara Falls; a battered and bruised slum-wife, waiting outside a tayern for her drunk-drenched husband, and so on and so forth. In all these Ellen Terry, although nervous and therefore somewhat misty as to the text (her custom always at first performances), acted with real The other character, that of an actormanager to whom the stage-struck lady comes for lessons, was carefully, not to say convincingly, acted by Frank Cooper. At the same matinee that finished French pantomimist. Jane May, treated us to a splendid new bit of dumb drama as a boy-burglar.

And lo, yesterday (Friday afternoon) off we went again, playeoing again; this time to see

went again, play-going again; this time to see a new piece called Helping a Friend. It was described, in American fashion, as a farce-comedy, and was the work of W. H. Denny. one of our drollest and most reliable co

dians of, say, the second grade. I am, I re gret, unable to say very much about this, save that its laughs, which were frequent, were ex-tracted by somewhat conventional and often trite devices of situation and characterization. Its best—and certainly its least threadbare sit uation-was that in the third act, where a despairing mite of a husband (who had been despairing mite of a husband (who had been secretly acting as best man at a friend's wedding, and was, therefore, suspected of marital infidelity) was ignominiously expelled from home by his very full grown wife. The little husband was comically represented by H. O. Clarey: Susie Vaughan was excellent as the irate wife; and A. Marius, the pretty daughter of the late "Mons" Marius, was a bright and breezy bride. The author contented himself with the comparatively small part of an artful and mercenary waiter, and played it

self with the comparatively small part of an artful and mercenary waiter, and played it with his accustomed dry humor.

Beerbohm Tree (who has just had his bumps felt and the full description thereof set forth at a certain phrenologist's in the late Dr. Johnson's favorite walk, Fleet Street) has revived C. Haddon Chambers' fine drawing-room melodrama. Captain Swift, and the old-time but brought up-to-date farce The First Night, at Her Majesty's. Both pieces have so caught on that Tree thinks he will not need another change this season. Lewis Waller was offered the fine part of Gardiner in Chambers' play, but he preferred to rest awhile. Where-upon Tree re-engaged the part's original representations. play, but he preferred to rest awhile. Whereupon Tree re-engaged the part's original representative, F. H. Macklin, who always plays it beautifully. Next Wednesday, which is the eightieth birthday of our good Queen (God bless her!), Tree will give a big gratis show to the orphan youngsters of the Duke of York's Schools, the Royal Caledonian Asylum, the Guards' Daughters' Schools, and the Soldiers' Daughters' School, in all 1,500 boys and girls. It is a graceful act of Tree's and I marvel that no other important manager has thought of doing something of the kind, especially considering all the fuss and gush our theatrical folk ering all the fuss and gush our theatrical folk

ering all the fuss and gush our theatrical folk shed upon royal personages.

Henry Arthur Jones on Tuesday chartered a special train and took along many a theatrical magnate to Cambridge to see his daughter Winifred act in his Haymarket comedy, The Manœuvres of Jane. Winifred (who came out very well, thank you) is to be known henceforth as Miss Arthur-Jones, if you please, and not merely as Jones. Mrs. Patrick Campbell promised to produce at the Kennington Theatre yesterday the new Anglo-Indian play, Carylon Sahib, which she copyrighted a few days before the production of the aforesaid Henry Arthur Jones' ill-fated Carnac Sahib. A day or two ago, however, Mrs. Pat had to postpone this piece. Before she does produce it methinks it will be well for her to change that title, lest it becomes confused in the public mind with Jones' expensive but useless play. that title, lest it becomes confused in the public mind with Jones' expensive but useless play. Charles Wyndham has just arranged to sublet the Criterion during his Summer holiday (and pending the coming in of Frohman) to H. A. Lytton and Stanley Cooke in order that they may go in, for London sampling of a new farcical comedy written by George Arliss (now acting in On and Off at the Vaudeville), and entitled The Wild Rabbit. Charles Hawtrey has decided to end the run of that somewhat unsavory play, The Cuckoo, at the Avenue next Friday and to go for a long holiday. In the meantime he has sublet the theatre to

next Friday and to go for a long holiday. In the meantime he has sublet the theatre to Morelli and Mouillot in order to exploit their new revue of J. T. Tanner's Pot Pourri. F. R. Benson, the long-touring Shakespear-ean actor-manager (formerly student and ath-lete at Oxford and nephew of the late Arch-bishop of Canterbury) has arranged to run a Shakespeagren, season at the Lyceum during Shakespearean season at the Lyceum during next Apruma and Winter, following Wilson Barrett's season with the new play by himself and Louis Napoleon Parker—a play which is at the present moment being written by them per telephone. Arthur Wing Pinero, whose Gay Lord Quex is still going splendidly at the Cibbe gaye a high bangout lest Sunday looked Globe, gave a big banquet last Sunday. looked in at the afore-mentioned Spick-and-Spanish play on Monday night, and the next morning embarked with Mrs. "Pinny" to Germany, there to remain a month or twain. Speaking of Spanish produce, La Belle Otero, wearing lots more diamonds (and very little else) made her appearance at the Alhambra on Monday

The chief variety theatre managers on this side are again alarmed at the fresh hostile attitude adopted toward them by their theatrical-managerial brethren on the still vexed Sketch question, and met in secret conclave on Wednesday. Much excitement ruled, some Wednesday. Much excitement ruled, some sticking to their determination to fight the sticking to their determination to light the anti-sketchists, and others appearing to wilt somewhat. Moreover, these variety managers are evidently peeling for much more dissension among themselves, especially as to the syndi-cate halls, the Oxford London Pavilion, Tivoli,

There has also been trouble in the hig aristocratic circles this week. In other words, Lord Francis Hope, brother of the Earl of Lord Francis Hope, brother of the Earl of Newcastle and husband of your Miss May Yohe. applied to the Law Courts again for permis ion to sell the family heirloom, the big blue diamond, a stone of priceless value. Bu court again refused to award permission.

I am deeply pained to have to announce the death this week of my (and everybody's) dear old friend. Alfred Bryan, whose comic caricatures of theatrical and v the Entracte, the Illustrated Sporting and Dramatic News and the World Christmas numbers etc., were so keenly and enthusiastically welcomed and enjoyed. Poor old Bryan, who was only forty-seven, was ever too modest to allow himself to be called an artist, modest to anow number to another to the was one all the same, and his trick of reproducing a speaking likeness in a few strokes was most remarkable. Few men on strokes was most remarkable. Few men on this planet were so beloved, and no man

One thing I most sincerely regret to have to announce at the moment of mailing, and is that your sweet and gifted actress. Annie Russell—whom we all were eagerly waiting to welcome back to our native stage (in The Mysterious Mr. Bugle)—has so badly broken down in health that she has just been ordered to Switzerland. Her reappearance here is, therefore, postponed sinc die. Here's wishing your (and shail I not say our) Annie a speedy GAWAIN.

MITTENTHAL BROTHERS' ATTRACTIONS.

The Mittenthal Brothers are busy booking their circuit of Summer parks, and have succeeded in arranging with the best of Summer attractions. Both their companies for the road next season will be equipted with the best of scenery for all the plays produced which will include a number of New York successes. The success of the Southern company the past season was so enaphatic that they have decided to play one company exclusively in that part of the country. The Eastern company will be above the usual popular price attraction, as everything will be carried to make the productions as elaborate as possible. The Mittenthals will also pilot their own company, playing farce comedles only over the circuit of parks.

THE STOCK COMPANIES.



Albert Brown, whose portrait appears above, is a young actor who is progressing rapidly in critical and popular esteem. With Georgia Cayvan, during her starring tour, he won gratifying praise in a round of parts. For the past two seasons he has been with Julia Arthur, playing with success Lord Humphrey Ware in A Lady of Quality, Oliver in As You Like it and Benvolio in Romeo and Juliet. Mr. Brown has demonstrated uncommon versatility, but is especially well fitted for juvenile impersonations, having a pleasing personality and handsome presence, as well as the undeniable advantages of gentle birth and education. With the youth, gifts and ambition that are his he will no doubt soon attain a most prominent rank in his chosen field. Mr. Brown has been engaged for the Summer for juvenile roles with the Manhattan Beach Stock company, at Denver.

A testimonial benefit to Anna MacGregor, who has for two years been a member of the Meffert Stock company, took place at the Temple Theatre. Louisville, May 22, and was a pronounced success. Miss MacGregor has been a favorite from the time of her introduction to Louisville, and this testimonial was an evidence of her popularity and a tribute of appreciation of the wonderful versatility she has shown. The house was packed to the doors, and the performance was an excellent one. Six members of the Meffert Stock company and a number of local favorites appeared in a mixed bill. A comedy in two acts, Naval Engagements, was beautifully acted by Oscar Eagle, Lawrence Griffith, W. N. Webb, William Warren, and Anna MacGregor, and Margaret James. Miss MacGregor never appeared to better advantage than as Mrs. Pontifex. She was heartily greeted by the audience and received more flowers over the footlights than she could carry. A one-act play, Drifted Apart, by Sir Charles L. Young, was delightfully acted by Esther Lyon and Oscar Eagle. Miss Lyon was loaded down with flowers by her many admirers. If there was any question as to who among the male members of the Meffert Stock company was pre-eminently the favorite, the reception tendered Mr. Eagle on his return would certainly settle the question.

The Shubert Stock company closed its season at the Bastable Theatre, Syracuse, N. Y., May 20, after playing the entire season to big business. The company opened for a Summer season at the Star Theatre, Buffalo to-day. The following is the roster of the company: Sam S. Shubert, manager; W. C. Masson, stage director; Robert E. Brunton, scenic artist; M. L. Alsop, Raymond E. Capp, William Charles Masson, Guy Bates Post, George S. Probert, Wright Kramer, Ed S. Lewis, Sarah Truax, Emelle Melville, Grace Mae Lamkin, Adelaide Thurston, Irene Timmons, and Mrs. J. P. West.

The Girard Avenue Theatre Stock company, Philadelphia, presented Carmen last week. Valerie Bergere again scored a brilliant success in the title-role. Walter Edwards made a capital Don José, and Edwin T. Emery a good Zuniga. George Barbier as Escamillo, and Edward Middleton as Garcia, also deserve mention. The cast also included Wilson Hummell, Gilbert Ely, William Parke, Alice Pennoyer, Colin Campbell, Jacob Garnier, Mae Cody, and Ethel Lynn. Edwina, in her dances was well received. The entire production was a grand success, and crowded houses were the rule. This closed the senson at the Girard Avenue.

Manager Alf T. Wilton, of Worcester, Mass., has engaged Gilbert Ely as stage-manager of his Summer stock company, which will open June 5 at either Lothrop's Opera House or the Park Theatre, both of which Mr. Wilton controls. Mr. Theatre, both of which Mr. Wilton controls. Mr. Wilton, by the way, received over three hundred answers to his recent advertisement in The Mirror for a Summer stock company.

Herbert O'Connor has been engaged for the Stock company. Next season he will return to the Murray Hill Stock company in this city.

The Valentine Stock company, that has had a The Valentine Stock company, that has had a successful season at Columbus, O., has moved to Rochester, N. Y., and opens for the Summer at the Lyceum Theatre there this week in A Parisian Romance, Included in the company are Lansing Rowan, Charlotte Crane, Kate Blancke, Frances Desmonde, Louise McIntosh, Mary Taylor, Annie Blancke, Edward R. Mawson, T. J., Bridgeland, Jack Webster, Charles Hilliard, Robert Rogers, Osborne Searle, Robert F. Evans, and T. N. Leonard. N. Leonard.

Charlotte Crane, who recently joined the Val-entine Stock company, Columbus, has become a pronounced favorite, her excellent work receiving

The Summer stock company at the opera house, Bangor, Me., will open June 12. The roster of the company: Louie Lester, Frances Whitehouse, Etta Lee, Lucille Walker, Sidney Toler, Earle Ryder, Douglass Lloyd, M. A. Greenlief, J. W. Armstrong, and Walter Horten. There will be a change of bill twice a week.

The Frederic Bond Stock company opens a Summer season at the Leland Opera House, Albany, this week in The Rajah, with vaudeville between the acts. The company includes Frederic Bond, John F. Cook, John Ferris, William Courtney, Francis Kingdon, David Elmer, Louis Albion, Charles Halton, Robert Smiley, Adelaide Keim, Ruth Berkley, Miriam Nesbitt, Dallas Tyler, Ellen Rowland, and Eva Vincent.

The Vincent Summer Stock company was organized at Pipestone, Minn., May 20, and for six week's will play two nights at Lake Benton, Minn., two nights at Elkton, S. D., and two nights and Saturday matinee at Pipestone. The company includes Mildred Vincent, Lillian Griffith, Lottle Williams, S. M. Griffith, Al. Highe,

Robert Jackson, Percy Clifford, G. B. Rodney, Master Claude Grant, and William Swartz,

The Jack Hoeffier Stock containly opens at Mankato, Minn., to day better in the line congruence. The rester Charles P. Boeffer, manager Morgan Gibney, Vida Lawrence, Locis, Rell, Anna Scaife, Baby Lawrence, Mr. and Mrs. G. C. Thompson, William Roc, W. W. Crimans, Fred Godding, O. M. Cotton, F. Rucke, Harry Helms G. W. Robbins, and The De Costas.

William Blackmete has resigned from the Ralph E. Cunanings Stock company, Decreat, Mr. Blackmore has been with Mr. Cummings for two seasons, playing leading juyeniles.

Florence Gerald wid not be a member of the McCullum Stock company. Cape Elizabeth, Me., as has been reported.

Emmett C. King, who did such excellent work in the Murray Hill Stock company during the past season, has been engaged for the Summer stock season of Manhattan Beach, Denver, Mr. King is considering an offer for leading business in a prominent stock company for next season.

W. B. Wheeler, after a special engagement with he Salisbury Stock company in Witwaukee, will eturn to New York, to remain until his re-censals begin for Robert Downing.

The season of the Woodward Stock company, at the Auditorium, Kansas City, will close in a few weeks. The members of the company will remain for a few days to participate in a grand benefit, to be tendered Professor John Behr, musical director at the Auditorium, by the Symphony Orchestra, of which Mr. Behr is the leader. The company will be idle but a very short time, all the old members having been re-engaged for the Omaha season, that will open early in July. The Lost Paradise, produced by the company last week, was one of the biggest successes of the season, and played to packed houses at every performance. Notable performances were those of Willis Granger as Reuben Warner, Waiter D. Greene as Ralph Standish, Wilson Enos as Swarz, Hai Davis as Bob Appleton, Jane Kennark as Margaret Knowlton, and Gertrude Berkely as Cinders.

Ralph E. Cummings and his stock company devoted last week at the Lyceum, Detroit, to a revival of Monte Cristo. The business was the largest of Mr. Cummings' present engagement. It was the first time that the stock company had ever been seen in a romantic, "costume" play. As Edmond Dantes, Mr. Cummings gave a masterly interpretation of the role, and added new laurels to his already splendid record in Detroit. Grace Atwell was the Mercedes, and played the part with all her usual sweetness. Harry Glazier again scored heavily as Nortier. George Christie gave to Albert his best efforts, and looked and acted the part superbly. Julia Hanchett, Tom Ricketts, and W. F. Canfield all scored new triumphs. This week Mr. Cummings is presenting a dramatization, by himself, of Ouida's novel, Moths. The company have now tied their run of ten weeks at the Lyceum last Summer, and bid fair to remain well into July. The weather has been positively cold so far, and Mr. Cummings claims to have an arrangement with the weather bureau for a continuance of the same kind of goods.

J. O. Barrows will make a special production at Peak's Island this Summer of M'liss in order to bring forward Maude Winter in the title-role. Miss Winter is now studying the part under Robert Fulford, who has never consented to the production of the play since the death of Annie Pixley.

riorence Stone has been ngaged for the Barrows company, at Peak's Island, Me.

Tess Maguire has been engaged for the Neill

J. H. Kolker opens to-day (Monday) with the Bellows Stock company, at Elitch's Garden, Den-

ENGAGEMENTS.

Laura Alberta has signed with Howard Hail, for A Soldier of the Empire company next sea-

Nat Jones, for Hearts of Oak.

Nat Jones, for Hearts of Oak.

Among the engagements for next season made last week, through the Packard Exchange, were Mr. and Mrs. George Barr, for the King Dramatic company: Edwin Meyer and Lethe Collins, for On the Wabash, Charles C. Bartling, Florence Sinnot, Harry Keane, and Kate Beneteau, for The Village Postmaster: L. F. Morrison and Blanche Hall, for Zaza (No. 2 company); Barbara Douglas, Frederick Douglas, Eleanor Worthington, Harry W. Collins, Del La Barre, and Arthur L. Cogliser, for The Two Little Vagrants; Albert Roccardt, Nellie Maskell, Josephine Florence Shepherd, and Sadie Connolly, for Why Smith Left Home; Walter Lennox, Sr., for What Happened to Jones; Adelyn Wesley, Alexander Happened to Jones; Adelyn Wesley, Alexander Lucas, Josie Lucas, and Frank Roberts, for A Guilty Jother; and Arthur E. Sprague and Lew McCord, for Devil's Island.

Margaret Daie Owen, for a prominent part in K. Thotson's new play, to be produced at the ourteenth Street Theatre, this city, early in

Arthur Canningham, Charles Tean Surwick, Myra Morelia, and Nita Abbott, for the Grau Summer opera company at Pleasure Bay, N. J., opening June 2 in Said Pasha.

Gilbert Gardner, for Richard in Broadhurst's What Happened to Jones company No. 1.

For the Chicago production of Augustus Thomas' new play, Arizona: Robert Edeson, Ewin Holt, Arthur Byron, Olive May, Theodore Roberts, Vincent Serrano, Walter Hale, Mabel Bert, Mattie Earl, Samuel Edwards, Franklin Garland, Lionel Barrymore, Frank Monroe, Stephen French, Miss Andrews, and Miss French. Walker Whiteside has been engaged to origi-ate the title-role in Ben Hur.

Lynn Pratt, with Bartly McCullum's Summer tock company, at Cape Elizabeth, Me.

SAID TO THE MIRROR.

JULES MURRY: "Please state that Lewis Morrison is not engaged for The Children of the Ghetto for next season, as has been reported Mr. Morrison will star next season under my management in Peter the Great."

SYLVAINE A. LEE: "Thomas F. Adkin is right in his assumption that my card recently pub-lished in The Minnon did not refer to him. What I wish to complain about is that a former advance agent employed by me now uses my former press notices, substituting another name for mine."

FANCHON CAMPULL: "Please let me deny through THE MILERON the report of my marriage."

---PASSENGERS FOR EUROPE.

THE NEW YORK

The Organ of the American Theatrical Profession

1432 BRUADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Telephone number, 621 38th Street. Registered cable address, "Dramirror." Atlantic Cable

Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, 3 Northumberiand Ave., W.
C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all

nces should be made by cheque, post-office or ioney order, or registered letter, payable to The New York Dramatic Mirror.
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Entered at the New York Post Office as Second-Class Matter

NEW YORK - - - - - JUNE 3, 1899.

Largest Dramatic Circulation in the World.

THE DUEL OVER HAMLET.

THE duel fought last Tuesday by Ca-TULLE MENDES and GEORGES VANAR, over the Hamlet of SARAH BERNHARDT, may have a tragic result-although the latest information about the wounded MENDES is to the effect that he is not fatally hurt-yet the cause of the encounter, its inception and its details resemble a burlesque upon " an affair of honor."

With others of note, MENDES and VANAR discussed Bernhardt's Hamlet in the lobby of the theatre between acts. The most scholarly of Frenchmen know little enough about Shakespeare. Vanar, a young critic of local note, held that the lines of Hamlet proved him to be an obese person. MENDES, a littérateur of international renown and a man of an age that should have inspired in VANAR a respect for his opinion, to which, no doubt, from a Parisian viewpoint Shakespearean verities are secondary, held that a fat Hamlet would be an abomination; and his declaration was probably warmed by his friendship for and championship of BERNHARDT, who, though by no means as gothic in outline as formerly, is yet far from an obese state. As is usual in such cases in France the controversy waxed until MENDES, angered beyond selfcontrol, ridiculed the youth and immaturity of knowledge of VANAR and slapped his face.

Of course, nothing but a friendly exercise afield could mitigate this insult. VANAR challenged, MENDES accepted, and they met with rapiers. The accounts of the encou ter differ as to the degree of its publicity. One chronicler asserts that but four persons outside of the principals and their seconds witnessed it. Another states that "thirty close friends of the combatants, representing the cream of the world of art," were on the field. All accounts agree that Madame Mendes anxiously appeared on the scene in a carriage and attended her husband after the encounter. BERNHARDT, who had been apprised of the affair, postponed her supper and awaited the return of her champion, whom she expected to entertain her with an account of the duel.

No fear was felt for the safety of MENDES, although he was somewhat stricken with years and his opponent was accounted a skillful swordsman, for MENDES had survived fourteen similar encounters, most of which had been bloodless and none of which had resulted fatally. "MENDES walked toward his adversary with great bravery," says one reporter, "waving his sword like a fan. The encounter was stopped four times in the belief that MENDES had been wounded, but such was not the case. In the fifth round MENDES received a wound in the abdomen." Another reporter, describing the close, says that "VANAR ran to MENDES with outstretched hands, stammering regrets. MENDES shood hands with the critic, uttered a smiling compliment, lit a cigarette and swooned."

In his younger days even SARCEY, a man of sterling common sense, defended his crit-

print. No doubt the survival of the duello Mr. CHOATE concluded: in France so long after its obsolescence or death in other countries has been due to the absence of hazard or accident in its practice in that country. The accident to MENDES may discourage it as a pastime after controversial excitement. But this latest affair is a great thing for SARAH England, which is complimented by them, BERNHARDT, no matter how attenuated her Hamlet may be, or how contrary to the tra- truth. But they have a peculiar signifiditions. As her pièce de résistance during her next tour of this country Hamlet ought have the education of the people" in most to yield her wealth, for no other star can boast a press agency in which such a poet as Mendes and such a critic as Vanar fig- of education. ure.

THEATRICAL CHARITIES.

THE fifty-fourth annual festival of the Royal General Theatrical Fund at the Hotel Metropole, London, last Thursday, was an event of comparative interest. This institution resembles the Actors' Fund of America in its scope. It is the representative charity of the theatrical profession in England, as the Actors' Fund of America is the representative charity of the profession in this country.

The English Fund has been established more than half a century, the American Fund less than twenty years; yet the English Fund is no broader in its scope nor more general in its relief than the American Fund. In fact, it is doubtful if the English Fund is generally as effective or as scientific in its workings as the American Fund, although it enjoys other advantages than that of greater age, which presupposes wider experience and greater solidity.

The English Fund has one advantage that flows from the word "Royal" in its title. That is no empty word, for the Queen bestows her favor upon it. This year she contributes to it \$500. And her example is followed by other persons of note as a natural consequence. The festival of the English Fund in London-an annual banquet-draws together many distinguished persons, who supplement prandial pleasure with an influence that draws public attention to the charity. At last Thursday's event such distinguished persons as Ambassador Choate and Baron RATHMORE added to an interest that was professionally represented by EDWARD TERRY, GEORGE ALEXANDER, HERBERT BEERBOHM TREE, J.

W. COMYNS CARR, FRED TERRY, and others. Despite the lack here of the distinguished patronage that favors the Euglish Actors Fund, however, the Actors' Fund of America-and the charity of the Actors' Fund of America is even broader than its name, being in a measure international-shows up proudly in comparison with the English Fund in the matter of revenue for charitable work and that work itself. At the meeting of the London Fund last week the amount of annual subscriptions, upon which that Fund practically depends for its administration, was but \$7,500. The income of the Actors' Fund of America, outside of its allowance of city charity moneys, made up from annual dues for membership, donations, and the proceeds of benefit performances, exceeds the amount subscribed to the English Fund. And yet the American Fund's income, augmented from its investments, is inadequate to carry on all the work thrust upon it. Eastlake, the English actress who was see There is no doubt that the charitable relief granted by the Actors' Fund of America in amount largely exceeds that of the English Fund, as it also does that of any like organization in the world. If the able members of the profession in this country would contribute regularly to its support according to their means, the work of the Fund could be carried on with less of the strain that now falls and for a long time has fallen upon the few loval, unselfish and generous members of the profession who give much of their thought and time to devising ways and means for the furtherance of the charity.

AMBASSADOR CHOATE SPEAKS.

AMBASSADOR CHOATE, who was noted for his witty exercises in legal and political fields before he became an ambassador, has grown cosmopolitan in his new office. Since he has been in London he has spoken to applause at a variety of functions. His latest effort was a response to "The Drama" at the annual banquet of the Royal General Theatrical Fund at London last Thursday.

Mr. CHOATE usually is happiest in those efforts that take him out of the routine of his professional life. He did not try to be amusing on the occasion referred to. After a pronounced eulogy of Queen Victoria, an appreciation of GARRICK, "that wonderful genius who set the English stage upon the eminence it has ever since occupied," and a like compliment to IRVING, "whom both ical opinions with the rapier, but in his later nations regard as the leading representa-

years he fought much more effectively in tive of the stage and the drama to-day,"

If the progress and culture of every people de pend, as I believe, on its diversions, a vast responsibility rests upon those who have the educating of the people in all that relates to the theatre. This responsibility the actors of the English stage fully realize.

Mr. CHOATE'S foregoing remarks may in seem empty of everything but self-evident cance in this country, where "those who

"that relates to the theatre" are themselves in many cases most sadly in need

PERSONAL.



HARLAN.-Here is a snap-shot picture of Otis Harlan en route. Theatrical travelers may be able to identify the hotel piazza in front of which Mr. Harlan poses, as well as his companion, whose features are in shadow.

SYKES .- Jerome Sykes will be starred next season in the production of Chris and the Wonderful Lamp, playing the part of The Geni.

HILLER.-J. Sebastian Hiller sailed on the steamship Manitou, on Saturday, for England, where he will spend the Summer. Mrs. Hiller (Edith Yerrington) will visit relatives in this country during the month of June, and will join her husband in London early in July.

WALLIS.-Gladys Wallis and Samuel Insull. city on May 23.

PRIMROSE.—George Primrose will sail for Europe to-morrow (Wednesday).

THOMAS .- Mr. and Mrs. E. W. Thomas (Agnes Knights) have sailed for England. They have been engaged by Charles Arnold for the Australian and South African tour of What Happened to Jones, sailing from London for Cape Town on June 6.

FITCH.-Clyde Fitch, after a brief journey in Italy, is now in Paris.

DE ANGELIS.-Jefferson De Angelis will appear at the Casino in The Jolly Musketeer, following the present engagement of Erminie.

PARKER.-Louis N. Parker is to revise Stuart Ogilvie's version of Cyrano de Bergerac for Charles Wyndham, to whom Sir Henry Irving has transferred the English rights.

EASTLAKE .- The household effects of Miss here in Wilson Barrett's company, were sold at auction in England recently. Miss East lake retired from the stage some time ago.

DE TREVILLE.-Yvonne de Treville, the prima donna of the Castle Square Opera company, will sail for Europe the latter part of

LACKAYE.-Wilton Lackage is disconsolate over the loss of his dog, "Bully Boy," that strayed away last week in this city. Boy" is known to almost everybody in the pro-

WARDE.-Frederick Warde will star next season in a new play by Henry Guy Carleton, and will be supported by Clarence M. Brune and Minnie Tittell.

LONEBGAN.—Lester Lonergan will sail on Wednesday for London. While there he will appear in leads at the series of matinees to be given by Nance O'Neil, probably at the Criterion Theatre. It is said that Miss O'Neil's London debut will be as Magda, Mr. Lonergan playing the Rector.

GILMOUR.-J. H. Gilmour has been engaged to succeed Guy Standing in the title-role of His Excellency, the Governor, at the Empire Theatre, beginning this week, Mr. Standing going to San Francisco with Henry Miller.

FENTON.-Mabel Fenton (Mrs. Charles J. Ross) has decided to retire from the stage. She will hereafter devote herself to the management of a hotel near Asbury Park, owned by herself and her husband. Miss Fenton re ceived a very flattering offer from Augustin Daly to play Ada Rehan's role of Lady Garnett in The Great Ruby on the road next season, but on account of her fixed resolution de Cuped.

IBVING .- Isabel Irving sailed on the Umbria last Saturday for England.

LETTERS TO THE EDITOR.

BLANCHE BATES' FIRST ENGAGEMENT. MINNEAPOLIS, MINN., May 20, 1899.

To the Editor of The Dramatic Mirror: Sign.—In a brief résumé of the professional career of Blanche Bates, which appeared recently in The Mirror. It was said that Miss Bates began her theatrical experience in the Frawley company, and at a salary of \$20 a week. Gallantry forbids that I should allow to go unimproved an opportunity to connect my name with the earliest professional experience of an artist so distinguished.

guished.

As a matter of record, Miss Bates first acted, as a novice in San Francisco, one or two small parts and then proceeded to New York to seek an engagement. Upon Mr. Frawley's recommendation I engaged her for the Giffen and Neill company, which I was then organizing, and for which Mr. Frawley was also engaged. Miss Bates piayed about twenty-five weeks under the Giffen and Neill management at a salary of \$35 a week, appearing in Denver, Salt Lake City, and Portland. When Mr. Giffen and I disposed of our Western company to Mr. Frawley, Miss Bates was in its roster and in that way she came to Mr. Frawley's management. Very truly yours, JAMES NEILL.

A MANAGER COMPLAINS.

PARIS, ILL., May 22, 1899. To the Editor of The Dramatic Mirror:

To the Editor of The Dramatic Mirror:

Sir.—I made a contract several days ago with
J. W. Hogan, of Indianapolis, Ind., manager of
the Spanish-American War Scenes and Vaudeville company, to play my house May 12, 13.
He sent lithos, heralds, etc., to bill the town,
and with them a letter requesting me to order
dates, re-dating heralds, etc., which I did.
Everything was working smoothly until the day
of exhibition, when to my surprise he failed to
show up, not even sending me a postal to cancel,
or telling the reason why he could not make the
town. I am out several dollars, besides advertising in newspapers and other expenses. Respectfully,
Manager Shoaff's Opera House.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from April 27 to May 4, 1899.

ALONG THE KENNEBEC. By Eunice Fitch.
THE CHIBOPODIST. By Jane Marlin.
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ONE OF THE FOUR HUNDRED. By H. Elliott
ICRI'de.

McBride.

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ZANONI. By Allen E. Shappee.
ANGIE, THE COUNTRY GIRL. By Morgan Gib-

ey.
DIVING ELK. By Dr. W. F. Carver.
A HANDY HEADACHE. By Ernest Clyde Lam-

Son.

HAVILAND'S BRIDE. By David Cohen.

HOT TIME IN OLD TOWN, MAINE, AND CLECUS
ROYAL. By D. W. Daley.

The Kylcum of Balance. By Leo Ditrichstein. THE LAST OF THE ROHANS. By Ramsay Morris.

LILY, By D. H. Schuhmann.

A MARRIAGE OF CONVENIENCE. By Alexandre Dumas.
MISTAKES WILL HAPPEN. By Charles Dickson and Grant Stewart.

Now ALL His Own. By Emily M. Blakeslee Boyden.
THE STRIPED PETTICOAT. By Henry Rightor

and Louis Blake.

LES TRUANDS. By Jean Richepin.

TWIXT WIFE AND COUNTRY. B By Lem. B. 17 on 44. By Ernest Clyde Lamson.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRBOR will be forwarded.]

C. H. G.: Bingling Brothers are the only persons that can answer your question. W. McC., Jr., Philadelphia: You may address

AMERICAN: "When did Augustin Daly's com-pany first appear in London, and in what play?" On July 19, 1884, at Toole's Theatre, in Casting the Boomerang.

R. D. McKown, Atlanta, Ill.: You may find the addresses of the persons you name in the "Dates Abead" in THE MIRROR, or by address-ing them in care of this office.

C. J. KENNEDY, Boston: "Can you kindly inform me of the respective heights, in feet and inches, of William Gillette, Edward Morgan, and Beerbohm Tree?" We cannot, never having applied tape or foot rule to these actors.

E. G. G., Janesville, Wis.: The act you describe ought to make a hit in a buriesque, as managers of buriesque companies are always on the lookout for novelties. You might communicate with W. B. Watson, Gus Hill, Hurtig and Seamon, or Bob Manchester. Letters sent care The Mishon will be forwarded. Give all particulars plainly and distinctly concerning your specialty, personal appearance, etc.

A. T. P., Nepanee: Booking agents charge local managers a certain yearly fee for supplying them with attractions. The average charge is \$50 per year. In the circumstances you mention the road manager would not pay a fee to the booking agent. Besides the agents of whom you speak there are in the business here H. S. Taylor, 1432. Broadway; T. H. Winnett, Knickerbocker Theatre Building, and the Manhattan Dramatic Exchange, 1358 Broadway.

re Building, and the Manhattan Dramatic Exchange, 1358 Broadway.

Paradox: "I have been informed that there was a man connected with one of the London theatres that never saw a performance at that house. Can you tell me if such was a fact?" It was said of a man known as "Old Massingham," who collected a valuable lot of books and curiosities that were sold after his death. Massingham had for a number of years been employed at the Haymarket Theatre, and during the season for years never left the theatre except to go home to sleep. Yet he never say a play or any part of a play acted at the Haymarket. His employment was in the box-office. He was subsequently lessee of the box-office at the Princess' Theatre during the time of Charles Kean and Keeley. Afterward, when employed at another office at Drury Lane Theatre, some one asked Massingham about Edmund Kean. "I never saw Kean act in my life," replied Massingham. "How was it possible," was the rejoinder, "that you have attended the theatre every night for years and yet really never saw Kean?" "I never saw him," replied Massingham. "In fact, I have not seen a play these forty years."

THE USHER.



Actors' Fund annual meeting is scheduled for next Tuesday at the Madison Square Theatre, at the usual hour in the forenoon. The Association will elect a president, two vice-presidents, a secretary, a treasurer and eight trustees in place of those members of the present board whose terms expire.

There will be no anniversary meeting on the afternoon of the same day, although it was hoped that pleasant feature might be revived this year. The committee having the arrangements for such a meeting in charge found it impossible to secure suitable speakers, many of the orators who would ordinarily be available having previous engagements or being absent from the city.

The anniversary exercises will be missed, but it was the part of wisdom to abandon them this year, in the circumstances, as these occasions have been marked by such a notable array of oratorical genius in the past that the standard cannot safely be lowered.

The Fund has had a year of very active work, and the annual reports will undoubtedly make a most satisfactory showing, both in re spect to the amount of relief afforded and of

A vigorous editorial in the Rochester Union and Advertiser calls for the adoption by other States of the recent amendment of the New York penal code which makes it a misdemeanor, punishable with imprisonment, for any one, without the consent of the owner, to produce copyrighted or manuscript plays.

" It should be adopted at once by every legislature whose members do not desire that their State should pose as a protector of robbers, says the article in question "The systematic robbery that has long been carried on by piratical producers of plays is notorious."

The work of bringing this matter before the logislative bodies of the various States is to be undertaken next Autumn, I believe, by the Dramatists Club.

The Boston critics did not lose their heads because of the managerial hurrah and popular clamor attending the Romeo and Juliet tour. Their criticisms were in line with those of the three or four New York writers who gave intelligent and honest treatment to the performance when it was given here.

Particular stress was laid by the Boston press upon the mutilations of the text-mutilations apparently devised in order to reduce the tragedy to the limitations of the tragedians.

The contrast afforded by the attitude of the press of Boston and the press of New York toward this particular revival affords another striking illustration of the fact that it is not to the metropolis, but to other centres of intelligence that we must chiefly look for unbiased and reliable commentaries on the developments of the contemporary stage.

The Brooklyn Eagle, in the course of an edi torial tribute to Francisque Sarcey, remarks that our nearest approach to the French critic is William Winter of the Tribune.

"Any other writer on the theatre might die to-morrow," says the Eagle, " and, after a considerate obituary of him in his own paper, the waves of oblivion would flow over him as quickly as the East River would cover a brick dropped from the Bridge. Mr. Winter would, no doubt, be widely mourned, though more as a poet and essayist than as a daily reviewer of the theatre, and his death would be hailed with a warwhoop of joy by managers, some of whose productions he declines to look upon as the acme of dramatic art. But, fortunately, there is no indication of any such catastrophe. Judging by the sprightliness of his wit and the keenness of his pen, he will be spared to us for many years to incufcate the proper reverence for the classic drama and to promote the gayety of nations when managers lay rash and ignorant hands upon it."

It is a fact that Mr. Winter's intellect bas never been keener, his style more vigorous, or his powers of analysis more profound than they are to-day. And this is fortunate. There never has been a time during his career as a scholarly reviewer of the stage when his rare abilities have found a greater field for their

Catulle Mendes, who was wounded in the duel that resulted from a discussion of Hamlet's obesity the other day in Paris, is referred to by many of our papers as a dramatic critic, whereas he is chiefly known in France as the satyr of contemporary fiction.

Although Mendes' chief claim to notoriety is his authorship of books unparalleled for their abominations, he is a writer of strength, picturesqueness and imagination, and when

from time to time he raises himself above the mire of the boulevards, he turns out literary work remarkable for purity of thought and vigor of style.

Possibly it was that line wherein Hamlet is described as "fat and scant of breath" that brought about the quarrel and the sanguinary meeting. But Hamlet's avoirdupois is of no more importance in the representation of the tragedy than is Juliet's age in the love romance

The new Empire Theatre in Providence is likely to fill a long felt want, judging from the rapidity with which Mr. Spitz, its manager, has arranged his bookings for next season, and the quality of the attractions he has secured.

A modern theatre devoted to both first-class and popular attractions, with a sliding scale of prices, has long been needed in Providence. Under existing conditions cities of the class to which it belongs are unable to secure a regular sequence of stars and companies that can do a profitable business at first-class prices, and the manager who, like Mr. Spitz, adapts his charges for admission to the character of what he offers the public pursues a wise policy.

Several theatres in other cities have tried this plan with remarkably successful results, and its general adoption by managers in a position to deal directly with attractions and the public will undoubtedly be general before

Madame Modjeska's manager, Mr. Fisher, who has been making a short visit to New York, saw the actress a couple of weeks ago at her ranch in California, where she is entertaining a number of friends. He says that her health is perfect, and her mind is concentrated upon Clinton Stuart's new play, on the subject of Marie Antoinette, which is to be the feature of her next tour.

TRIBUTES TO MARY TIMBERMANN.

Willie Green, in the St. Paul Globe, tells the following story of the professional debut of the late Mary Timbermann, and pays a sym-pathetic tribute to her memory:

pathetic tribute to her memory:

Thomas W. Keene had been in Keokuk prior to Mary Timbermann's debut as a reader. A local newspaper had branded his Richard as a brawling absurdity. I had taken up the cudgels in behalf of Keene, and, as a result of the newspaper controversy, Keene had such an audience that standing room was selling at a dollar a head. Keene was grateful. If at any time I can serve you," he said, "call upon me." I took him at his word. I asked him if he would permit Mary Timbermann to take some minor part when he next came to Keokuk—just as an experiment, and a test of her real ability. His answer was: "She shall name the play, and select her part." Mary selected something she felt she could do well—Lady Anne in Richard, and she proved the star of the evening. That was the real beginning of Mary Timbermann's stage career.

Keokuk will mourn for the dead actress, who was to the good people of that pretty little Iowa city, "Our Mary." Everybody knew her or of her. Everybody was glad when she succeeded in her life work. And there will be hundreds to join with the "little mother" in paying simulation was to fame and noble womanhood, and dled as she lived—with a kindly place in the hearts of all who knew her.

The funeral services over the remains of the actress held in the Enisconal Church Kookuk.

The funeral services over the remains of the actress, held in the Episcopal Church, Keokuk, on May 23, were attended by the city officials in a body, and all the municipal offices and courts were closed during the services

THE DRAMATISTS CLUB LIST.

The American Dramatists Club list of plays and operas for 1899-1900 will be issued next month, and it behooves those who have had productions during the season ending June 1, 1899, not reported in The Mirror, to send a memorandum, with the name of the author, owner or agent to Howard P. Taylor, room 5, Manhattan Theatre, this city, who has editorial charge of the work.

torial charge of the work.

In view of the fact that some pieces have been played under false titles during the seasoon, it is requested that managers knowing of such infractions will send the real and false titles to Mr. Taylor for insertion under the proper heading.

The club lists have not only been a guide

to managers and others, but have been calculable value in preventing the wholesale piracy of plays that obtained before their publication and anterior to the new Federal copyright amendment. The list this year will contain, in addition to the amendment in ques-tion and Judge Dittenhoefer's able explanation of the law, a copy of the amendment to the penal code of the State of New York, passed at the last session of the Legislature, making the unauthorized use of a play or opera in this State, whether copyrighted or

More than two hundred of this season's new productions will be added to those already listed, and the book should be in the hands of all directly engaged in theatricals

THE NEW STAR IN THE GALAXY.

Managers Wagenbals and Kemper have en gaged Charles B. Hanford as co-star with Louis James and Kathryn Kidder. The atraction will be known as the James-Kidder-Hanford combination.

Mr. Hanford brings to the combination a name of prominence and distinction, for, aside from the fact that he is one of the few recognized tragedians of the old school, he has un usual experience. Mr. Hanford will play the King in Henry V., Sir Lucius in The Rivals, Leontes in Winter's Tale, Napoleon in Mad-

Leontes in Winter's Tale, Napoleon in Mad-ame Sans Gene, Claude Melnotte in The Lady of Lyons, Marc Antony in Julius Cæsar, and Joseph Surface in The School for Scandal. The revival of Henry V. by Wagenhals and Kemper will be notable, as the play has not been attempted in this country since Charles Bignoid's revival years are. A company of Rignold's revival years ago. A company of forty people will support the new combination, and will begin its season about Sept. 1, when New York will judge of the performances. So confident are Wagenhals and Kemper of the continued success of legitimate produc-tions well presented that nothing has been left to chance. Skill, capable actors, earnest management, suitable scenic effects, and every other necessary will be provided for the new combination.

GOOD WORK BY AMATEURS.

The Players Club, of Hudson, N. Y., an The Players Club, of Hudson, N. Y., an amateur organization that has become conspicuous by the excellence of its performances, gave an entertainment at the Hudson Opera House on Friday evening, for charity. A triple bill was presented, opening with the farce, Lot 49, which was capitally played. Sydney Grundy's In Honor Bound followed with equally good results. Interest, however, centered in the number, a musical farce, entitled The Doll and the Demon, written by Richard A. M. Deeley and Dr. H. Lyle Smith. Mr. Deeley is an ardent member of the club, and its success is chiefly due to his efforts. All of the plays were produced under his directions. All of the plays were produced under his dire

The Doll and the Demon proved to be a very bright affair, well written and well interpreted. Particularly good work was done by Mr. Deeley, A. R. Benson, J. Frank Chace, Elbert Payne, Master H. B. Evans, Lillian Du-Bois, and Elizabeth B. Cady. Others that appeared in the various plays were C. M. Abbott, P. S. Golderman, Charles Esseltyn, R. A. Aitkin, Mrs. O. H. Bradley, Lilian Fowler, Mrs. R. A. Aitkin, Gertrude Hoysradt, Mary Brown, and Mrs. Hankes.

At the close of the performance the members of the Players presented Mr. Deeley with a handsome pin, as a token of their appreciation of the interest and pride that he has taken in the club. The Doll and the Demon proved to b

in the club.

TO ENTER FORREST HOME.

Kate Ludlow will this week become a member of the circle of old actors and actresses at the Forrest Home, Holmesburg, Penn. She is nearly eighty years of age, and her long stage career entitles her to the privilege of passing the remainder of her life in the congenial atmosphere of the Home.

Miss Ludlow made her debut in 1835, and continued to act until 1880. In 1852 she married Joseph Littell, who was the first husband

ried Joseph Littell, who was the first husband of Mrs. W. J. Florence. Four years later Mr. Littell died. After her retirement from the stage Miss Luddow appeared frequently as a reader, and her last appearance before an audience in this capacity was at New Haven, Conn., in 1888. Colonel T. Allston Brown, who has been a

lifelong friend to the old actress, succeeded in getting her an invitation to the Forrest Home.

THE TOUR OF MARIE LAMOUR.

Marie Lamour will make her stellar debut in July, presenting Wilfred Clarke's farce, A Wise Woman, which Mr. Clarke successfully played in London and at the Girard Avenue Theatre, Philadelphia. The new star will be supported by Frederic Murphy, of Julia Marlowe's company, and a strong cast, under direction of Leslie Davis, and management of Fred Conrad. Miss Lamour made her debut as Nita in The Naiad Queen, with George Clarke, when six years of age. At the age of nine she appeared with Kathryn Kidder in True Blue, at Hooley's Theatre, Chicago, and she has been for some time a member of Augustin Daly's companies, appearing with Ada gustin Daly's companies, appearing with Ada Rehan, and in The Geisha and A Runaway Girl, understudying Mabel Gillman.

A NEW CIRCUIT.

A NEW CIRCUIT.

The Copper and Iron Theatrical circuit was formed at Marquette, Mich., last week. The theatres included in the circuit are the Lyceum Ibulath, Minn. E. Z. Williams, manager; the Opera House, West Superior, Wis., Charles A. Marshall, manager; the Opera House, Calumet, Mich., J. D. Cuddihy, manager: the Opera House, Houghton, Mich., Opera Charles A. Bartsan, Charles A. Bartsan, House, Calumet, Mich., J. D. Cuddihy, manager; the Opera House, Houghton, Mich., Charles Henderson, manager; the Soo Opera House, Sault Ste. Marie, Mich., Harry Booker, manager, and the Opera House, Marquette, Mich., E. C. Bice, manager. These theatres will continue to make bookings independently of one another, but will join in booking first-class attractions over the cirbulath, will booking first-class attractions over the cir-cuit. Manager Williams, of Duluth, will have the general management of the bookings for the circuit.

SUIT OVER AN ESTATE.

In the Supreme Court, before Justice Russell, last Friday the suit brought by Mrs. Bridget Hoey, mother of William Hoey, the comedian, known as "Old Hoss," to set aside a deed made by Hoey conveying property at 111th Street and Lexington Avenue to his wife, Helena G., was adjourned to June 5. on the ground that Charles E. Evans, one of the principal witnesses was in Europe. the principal witnesses, was in Europe. Anna Held, counsel said, would also be a witness in the case. The greater part of the estate left Anna by Hoey was comprised in the lots now in question. Hoey's mother asks that the deels to the wife be set aside on the ground that her son was mentally incapacitated at the time he made the conveyance

WARE'S THEATRE TICKET BILL.

Assemblyman Ware's bill, to prohibit fraud and discrimination in theatre tickets, which passed both branches of the Legislature at the last regular session, was placed before the Governor last Thursday. Mr. Ware learned recently that through a clerical error another bill, which had been defeated in the Senate. had been sent to the Governor instead of the Theatre Ticket bill, which had been red as lost. He had the legislative record cor-rected and the Theatre Ticket bill sent to the

ENGAGEMENTS.

Pete Cavanaugh, for the Sheridan Terris Comedy company, as business-manager.

Henry Lee, for Ben Hur, to play Simonides Mattie Marts, with the Castle Square Opera ompany, Chicago.

Wallace Munro, re-engaged by Jules Murry, business-manager of Lewis Morrison, for tour next season in Frederick the Great. Charles H. Prince, for The Lobster, with Fisher and Carroll.

J. W. Gurville, for tenor roles with the Rob-Opera company, at Ottawa, Can., er, opening June 5.

E. P. Temple, as stage-manager for Chester Park, Cincinnati, opening July 2. Adelaide Norwood, of the Castle Square Opera company, as prima donna, at the same place.

"The Melba of the vaudeville," Baroness Von Zieber (Marie Mather), for one of the principal roles in H. A. Du Souchet's comedy, An Easy Mark.

Ida Glenn has signed to play Queenle in When London Sleeps next season

Charles H. Clarke, by Clarence M. Brune, as stage-manager with Frederick Warde. Mr. Clarke will sail for Europe June 10, returning about Sept. 1.

GOSSIP OF THE TOWN



Paul Gilmore, whose portrait appears above, is one of the new D'Artagnans, accredited with an excellent conception of the role, and a very pretentious production of the drama. Paul Gilmore is a young star, being scarcely twenty-six years of age, and made his stage debut at the age of eighteen. Last September he made are appricious debut as a star at the debut at the age of eighteen. Last September he made an auspicious debut as a star at the Fourteenth Street Theatre in The Dawn of Freedom. His success has been repeated wherever he has appeared. Mr. Gilmore's venture of The Musketeers was prompted by a misfortune. The Cuban play was at the hight of success when a fire in Chicago destroyed his entire equipment. It was impossible to get a new outfit in time to hold en gagements, managers were filling his dates, while some of his company received other of-fers and, uncertain of the future, drifted away. At this crisis Mr. Gilmore received an offer to sub-lease his play, and determined to try The Musketeers. One flattering evidence of the quality of his version is the fact that the Paul Kester manuscript was selected by the Professional Woman's League for their recent performance. Mr. Gilmore is playing at the Star Fheatre this week.

The Columbia Big Stock company, under management of Clarence Asbey, will have next season a list of twenty people, with uniformed band and orchestra, and vaudeville features. The tour is booked for forty-five

The London critics have accorded much praise to Fred W. Peters for his capital impersonation of General Billetdoux in Why Smith Left Home.

The Man from Paris, a four-act farce, will be produced next season with J. H. Alliger as manager.

Olive Tremaine is the guest of Isabel Pitt Lewis at her home, Brookline, Mass.

The title, An Easy Mark, which was copyrighted by H. A. Du Souchet several years ago, is being used, it is said, by Garnella and Shirk, who are presenting a one-act comedy in vaudeville.

Delcher and Hennessy have purchased the Western rights to Brown's in Town and have already booked a season of thirty-six weeks, to begin Sept. 1. All the chief cities between the river and the coast will be visited.

Ralph Howard will manage Bartley McCullum's Theatre, at Cape Elizabeth, Me., this

Joseph Sheehan and E. C. Hedmondt, leading tenors of the Castle Square Opera company, sail for Europe June 24 and June 6, respectively.

Manager Mart Hanley has already booked a good part of Robert B. Mantell's next season in week stands. This star will open early in September at Pittsburgh in The Dagger and the Cross, and among other cities will play Minneapolis, St. Paul. Milwaukee, St. Louis, and Cincinnati and Cincinnati.

Dan Godfrey's British Guard Band will play a five weeks' engagement at the Omaha Exposition, commencing July 1.

Ada Melrose's suit against Corse Payton to cover \$350 damages for alleged wrongful discharge under contract, was dismissed last week on the ground of improper service of summons on a Sunday, Attorney M. Strassman representing Mr. Payton.

Frank Ranney, assistant stage-manager of the Castle Square Opera company, is booked to sail for Europe June 24.

A car bearing canvas and wagons belonging Buffalo Bill's Wild West was burned last Thursday at Reading, Pa.

There was trouble again last week about There was trouble again last week about the ownership of the chairs, carpets and furnishings of the Star Theatre, which were claimed by Theodore Moss. A deputy sheriff took charge of them until R. M. Gulick and Company gave bonds for the safety of the property. The case will go on in the courts.

Ethel Browning and Ashley Miller, members of the Emerson Jones Stock company, playing at Peoria, Ill., for the Summer, were married in Indianapolis April 19.

The seasons of the Broadway, Fifth Ave-Herald Square, and American theatres ended on Saturday.

William B. Lerch has leased the Hodge Opera House, Lockport, N. Y. Mr. Lerch as-sisted in the management of the house when it was under the control of the late James

George H. Broadhurst went to Goodground, L. I., last Wednesday, to work, in solitude, on his new extravaganza.

A. K. Gray has sold the drama, In the Heart of the Storm, together with the properties, to John A. Himmelein.

Cissie Loftus, it is said, may sail for England late in June, to fill several engagements, but if she can cancel them she will remain here. If she is obliged to go over she will re-turn, as she feels that there is a bright fu-

CLARENT AMUSEMENTS

Week Fedling June

Third Are and laid 84, flowed, A Wite Claim Are her which all this 8ts, flowed, but I William of the State of Seventh Are a or seventh Ave t HE PALA PROPERTY OF A STATE OF A

THE VEHICLE AND A STREET STREE

the Carly Resident and St. Herselberg for the st. First and some formers closed the st. Francis Without St. Francis St. Herselberg St. Herselber

LOIS.

PEOPLE'S (198-20 Bowery), Closed,
MINER'S (168-169 Bowery), The LONDON BELLES,
I HALIA (46-48 Bowery), The Hennew Drama.
WINDSOR (45-47 Bowery), The Hennew Drama.

ACADEMY OF MUSIC (178 to 194 Montague St.), Closed.
PARK (568 Fulton St.), Closed.
HYDE & BEHMAN'S (360-552 Adams St.), Vaudeville.
NOVELTY (Driggs ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.

Closed.

UNIQUE (194-196 Grand St.), THE BROADWAY BUR-THE AMPHION (45-441 Bedford Ave.), Closed, STAR (391-397 Jay St., ur. Fulton St.), THE GAY MORNING GLOBIES.

GLOBIES.

GLOBIES.

EMPIRS (101-167 South 6th St.), Closed.

COLL'MBIA Washington Tillary and Adams Sts.) Closed.

GAYETY (Broadway and Middleton St.), Closed.

LYCEUM (Montrose Ave. and Leonard St., Closed.

LYCEUM (Montrose Ave. and Leonard St.), Closed.

BJOG (Smith and Livingston Sts.), Closed.

MONTAI'K (SS-SM Fulton St.), Castle Squage Opera

COMPANY IN IL TROVATORE.

MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Harlem Opera House - The Profligate.

Play in four acts by Arthur W. Pinero. Produced May 22.

Lord Dangars Leonard Outram
Dunstan Kenshaw
Mr. Cheul Fred Thorne
Mr. Hugh Murray A. S Homewood
Wilfred Brudenell Graham Browne
Mr. Ephgraves
Weaver Charles Wellestey
Mrs. Stonehay Cicely Richards
lrene Madge McIntosh
Lestie
Janet Preece Violet Black
Priscilla Lillian Hingston

Priscilia. Lillian Hingston

Olga Nethersole and her English company presented Arthur W. Pinero's play, The Profligate, at the Harlem Opera House, on May 22, before an unsophisticated audience that laughed often at the wrong pinces. The play had been seen in other American cities some years ago, with Marie Burroughs as a star, and in other cities this season with Miss Nethersole as the star, and an act of it had been offered during the season past by the students of the American Academy of the Dramutic Arts at the Empire Theatre, but this was the initial New York production of the entire play. And of the two endings provided by the author, Miss Nethersole chose to present the happier one, for which choice, in days when the drama of higher class is almost invariably of abject wretchedness, she is to be thanked.

The story of The Profligate is so familiar that a mere outline will serve to recall it. The main theme concerns a simple, honest young woman, Leslie, who has married Dunstan Renshaw, ignorant of the fact that he had been a rake of most violent type. The truth of his early career is revealed to Leslie by Janet Preece, whom he had betrayed, and she had befriended. Leslie scorns her husband, and he is about to swallow poison when she relents and, selzing the fatal glass from his hand, cries: "I will not be your judge: I will be your wife!" In the other ending, the wretch succeeds in committing suicide.

Miss Nethersole in Leslie found ample chance to show all the wonderful breadth and depth of her superb art, if small opportunity to present its height. In one or two scenes only did her truest power appear in best light, but she was through-

power appear in best light, but she was through-out, as always, a fine, intelligent and most care-ful actress. Of her companion players, it were kind, perhaps, to say nothing. The rest of the week was devoted to Camille and The Second Mrs. Tanqueray.

At Other Playhouses.

Owing to the fact that Tuesday, May 30 (Memorial Day), is a legal holiday, this issue of The Mirror has been sent to press earlier than usual, and reviews of the Monday night events are deferred, therefore, until the next number. The announcements for the week at the various theatres are as follows:

STAR.—Paul Gilmore appears for the first time down town in Paul Kester's version of The Musketeers.

GRAND.—Chauncey Olcott returns to town in A Romance of Athlone.

COLUMBUS.-The Victorian Cross is the bill for this week.

WALLACK'S .- My Cousin is announced as the

attraction. Daly's.-The Great Ruby is still drawing well VICTORIA .- A Reign of Error has been pro-

NEW YORK.—The Man in the Moon promises to run all Summer.

Casino.-Erminie appeals to lovers of comic

EMPIRE.—His Excellency the Governor has been successfully transplanted from the Lyceum.

GARRICK.—Zaza's one hundred and fiftieth performance is announced for June 5. ACADEMY.—The King of the Opium Ring cases the patrons of melodrama.

PLAYS OF THE YEAR.

Following is a list of the new plays produced in this city from June 1, 1898, to May 22, 1899, together with the length of runs: PRODUCTIONS.

June 20. The Ragged Regiment, Herald Square Theories, 15 times, July 25, Vanises Doodle Dandy, Casino, 74 times, August 13, In Atlantic City, Star Theatre, 9

times 15. The Midnight Flood, People's Theatre,

10. 25 times.
29. The Maine Avenged, Star Theatre, 1.

Nick Bo A Day and a Night, Garrick Theatre, 53 es. The Meddler, Walinck's, 24 times. The Adventure of Lady Ursula, Lyceum,

times.
The Turtie, Manhattan, 174 times.
The tharlatan, knickerbocker, 35 times.
A Brace of Partridges, Madison Square. times. Hurly Burly, Weber and Fields', 246

15. In Gotham, Koster and Bial's, 7 weeks.
 15. The Golden Horseshoe, Irving Place Theatre, 52 times.
 19. The Little Corporal, Broadway, 56

times.
19. John Martin's Secret, Star, 1 week.
19. The Dawn of Freedom, Fourteet
Street, 16 times.
19. A bunghter of Cuba, People's, 8 tim.
19. A bunghter of Michigan, Bijou, 26. Sporting Life, Academy of Music, 132

times.

26. The Fortune Teller, Wallack's, 35 times.

26. The Liars, Empire, 102 times.

26. When Greek Meets Greek, Columbus, 8 filmes. Sept. 26. A Sure Cure, Star, 8 filmes. Oct. 3. Cyrano de Bergerac, Garden Theatre, 57

Hotel Topsy Turvy, Herald Square, 100 Going to the Races, Grand Opera House, 8

3. Going to the knees, Grain Opera House, ortimes.
3. Have You Seen Smith, Star, 8 times.
3. The Young Wife (new version East Lynne), Murray Hill, 12 times.
19. The Christian, Knickerbocker, 50; Garden, 115; 165 times.
19. A High Born Lady, Star, 8 times.
17. Down on the Farm, People's, 8 times.
24. Catherine, Garrick, 91 times.
24. On Land and Sea, Star, 8 times.
24. Steeping City, People's, 8 times.
31. A Colonial Girl, Lyceum, 25 times.
31. Tempest Tossed, Grand Opera House, 8 times.

31, People of the Circus, Irving Place, 14 times.

Nov. 3, Cyranose, Weber and Fields', 92 times.

Nov. 7, The Finish of Mr. Fresh, Star, 8 times.

Nov. 7, Kate Kip, Buyer, Bijou, 114 times.

Nov. 12, A Dangerous Maid, Casino, 60 times.

Nov. 14, The Jolly Musketeer, Broadway, 29

times. 14, Im Weissen Roess'l, Irving Place, 7 Nov. weeks. 21. Worth a Million, Knickerbocker, 17 imes. 22. Trelawny of the Wells, Lyceum, 131

28. The Red, White and Blue, Grand Opera Nov. 28. The Red, White and Blue, Grand Opera House, 1 week.
Nov. 28. A Grlp of Steel, Star, 1 week; Metropolis, 1 week; 2 weeks.
Dec. 5. A Spring Chicken, Star, 1 week.
Dec. 5. Lost in Siberia, Columbus, 1 week.
Dec. 6. The Head of the Family, Knickerbocker, 32 times.
Dec. 12. Under the Dome, People's, 1 week.
Dec. 19. Vagabondia, Harlem Opera House, 1 week.

week. 24. The Sorrows of Satan, Broadway, 24

Phroso Empire 51 times The Little Host, Herald Square, 22 26. times.

Dec. 26. A Female Drummer, Star, 1 week.
Dec. 26. Remember the Maine, People's, 1 week.
Dec. 26. Remember the Maine, People's, 1 week.
Jan. 2, Nathan Hale, Knickerbocker, 58 times.
Jan. 5. Das Erbe, Irving Place, 1 month.
Jan. 9. Zaza, Garrick, still running.
Jan. 9. The Termagant, Wallack's, 7 times.
Jan. 9. A Romance of Athlone, Fourteenth
Street, 90 times.
Jan. 11. La Belle Helene, Casino, 49 times.
Jan. 16. That Man, Herald Square, 2 weeks.
Jan. 16. Because She Loved Him So, Madison
Square, 141 times.
Jan. 16. The Ragged Earl, Academy of Music, 32
times.

times.

Jan. 16. The Evil Eye, Grand Opera House, 1 week; Columbus, 1 week; 2 weeks.

Jan. 16. Chattanooga, People's, 1 week.

Jan. 16. Daughters of the Poor, Star, 1 week.

Jan. 30. The Three Dragoons, Broadway, 43

times.
Jan. 30, Through the Breakers, Metropolis, 1
week.
Jan. 31, The Rev. Griffith Davenport, Herald

Square, 28 times. Feb. 1, Mile. Fifi, Manhattan, 94 times. Feb. 2. Busch und Reichenbach, Irving Place, 1 week. Feb. 6, At the White Horse Tavern, Wallack's, 65

rimes.

Feb. 6 Knobs o' Tennessee, People's, 1 week.

Feb. 9, The Great Ruby, Daly's, still running.

Feb. 9, Jugendfreunde, Irving Place, 1 week.

Feb. 14, Lord and Lady Algy, Empire. 95 times

Feb. 16, Freiwild, Irving Place, 1 week.

Feb. 20, Brown's in Town, Bljou, 16 times.

Feb. 27, King's Musketeers, Knickerbocker, 46

times. times.
Feb. 27, Johnny on the Spot, Columbus, 1 week.
Feb. 28. Auf der Sonnenseite, Irving Place, 1

Feb. 28, By the Sad Sea Waves, Herald Square, 39 times; at Fourteenth Street, 24 times, and Manhattan, 8 times, making 48 times, March 2, A Reign of Error, Victoria, still run-

ning.

March 6, The Last Chapter, Garden, 24 times.
March 6, The Victorian Cross, People's, 1 week.
March 13. Americans at Home, Lyceum, 18 times.
March 13. The King of the Opium Ring, Columbus, 1 week: Star, 1 week: 2 weeks.
March 13, The Musketeers, Broadway, 36 times.
March 13, The Air Ship, Metropolis, 1 week.
March 13, Cyrano von Bergerac, Irving Place,
2 weeks.

2 weeks.
March 20, In Gay Paree, Casino, 42 times.
March 20, London Life, Columbus 1 week.
March 28. Report for Duty, Fourteenth Street, h 28. Report for Duty, Fourteenth Street, 15 times.
h 29. John Ingerfield, Lyceum, 13 times.
h 30. Little Italy, Flifth Avenue, 5 times.
3. The Purple Lady, Rijou, 36 times.
3. The Cuckoo, Wallack's, 56 times.
10. Rupert of Hentzau, Lyceum, 32 times.
10. Col'mette, Knickerbocker, 41 times.
10. Finnigan's 400, People's, 1 week.
11. Citizen Pierre, Flifth Avenue, 7 times.
24. The Man in the Moon, The New York, still running.

still running.

April 24, The Manicure, Manhattan, 8 times.

April 25, Fuhrmann Henschel, Irving Place, 1

week. April 29, An Arabian Girl, Herald Square, still running. 1, Mother Goose, Fourteenth Street, 16 May

times.

May 9, His Excellency the Governor, Lyceum, now at Empire.

May 9. We Uns of Tennessee, American, May 22. My Cousin, Wallack's, still running. REVIVALS, SEASON 1898-99.

June 6, Divorcons, Fifth Avenue, 3 weeks, Aug. 15, The Old Homestend, Academy of Music, 6 weeks, Sept. 3, The French Maid, Herald Square, 3 weeks, Sept. 12, The Royal Box, Fifth Avenue Theatre, 4

Sept. 26, The School for Scandal, Grand Opera House, 1 performance. Sept. 27, Julius Casar, Grand Opera House, 1 performance. Sept. 28, Hamlet, Grand Opera House, 1 per-Sept. 29, Otheilo, Grand Opera House, 1 perform

oct. 1. Macbeth, Grand Opera House, 1 perform oct. 10. The Rivais, Fifth Avenue, Theatre, 4

weeks, Oct. 17. As You Like It, Columbus Theatre, 1 Stiffnes.

Aug. 25. A Runaway Girl. Duly's Theatre, 160;
Eifth Avenue, 116; 216 times.

Aug. 25. Devil's Island, Fourteenth Street Theatre, 180;
Light Avenue, 116; 216 times.

Nov. 9. Kabule und Liebe, Irving Place Theatre, 1 performances.

12 performances.
9. Kabale und Liebe, Irving Place Theatre,
1 performance.
19. The Merchant of Venice, Daly's Theatre. 28. As You Like It, Wallack's, 2 weeks, 12. Pygmailon and Gaintea, and also Mer cedes Wallack's, 10 performances, 22. A Lady of Quality, Wallack's, 3 per formances.

formatives.

Jan. 3. Madame Sans Gene, Daily's, 2 weeks.

Jan. 16. The Second Mrs. Tanqueray, Wallack 2 weeks. 16, The School for Scandal, Daly's, 1 week 22. The Taming of the Shrew, Daly's, 2

Jan. 21. Camilie, Wallack's, 1 week. Feb. 13. Her Atonement, Academy of Music, 6 Feb. weeks.
Feb. 27. Magda, Fifth Avenue Theatre, 2 weeks.
March 13. Love Finds the Way, and A Bit of
Old Cheisea, Fifth Avenue, 1 week.
March 29. Frou Frou, Fifth Avenue Theatre, 11

performances. March 25. The Old Homestead, Academy of Mu-

sic, 6 weeks. March 29, Othello, Herald Square, 1 week. March 30, Divorcons, Fifth Avenue Theatre, 4 performances.
April 3. Tess of the D'Urbervilles, Fifth Avenue. 1 week. April 19, Romeo and Juliet, Herald Square, 1

week. April 17, The Merchant of Venice, Herald Square, 5 performances. April 21, Julius Cæsar, Herald Square, 3 per-

formances.

May 1. Shenandoah, Broadway, still running.

May 8. Romeo and Juliet, Empire Theatre, 2 8. The King of the Opium Ring, Academy,

still running.

9. Adonis, Bijou, still running.

11. The Charlatan, Fifth Avenue, still run ning.
May 13, Erminie, Casino, still running.
May 18. The Musketeers, Broadway, 1 benefit
performance (P. W. L.).

IN SUMMER PLACES.

Sheridan Terris has purchased the Crescent club house, at Lakewood, N. J., and has re-christened it "Wilmer Villa," in honor of his friend, Sidney Wilmer. He will entertain a number of friends the during the Summer, be-fore the opening of the Sheridan Terris Comedy company.

Alberta Gallatin will not spend her usual va-cation abroad this Summer, but will return to New York at the conclusion of her Denver en-gagement, June 30, after visiting several of the fashionable watering places along the coast.

James H. Alliger will manage The Inn. at Point Lookout, Mich., during the Summer.

Nellie O'Neil, who will continue with A Female Drummer, has gone to Findlay, III., for the Summer.

Bijou Fernandez will summer at Larchmont Nannette Comstock will take a trip to Europe

Mary Hampton will summer at her country place, Hampton Lodge, near Boston.

William Wood, of Jacob Litt's forces, will leave this week for a vacation to be spent in unusus and dehing in the wilds of Wisconsin. J. H. Gilmour will spend the Summer

William H. Crane will spend the Summonths, as usual, at his cottage, Cohasset, Ma and on his yacht, which is at anchor off Hull. Irving Walton has closed his second season with the Elroy Stock company at Asbury Park. N. J. He will spend his Summer in Atlantic City, where he has a cottage.

Lorraine Hoilis, G. Francis Hasbrouck, and trme Caldara are resting and recuperating at Newport, Vt.

Frank Peters will spend a part of the Summer on a farm in the Blue Grass country. He will return to New York about Aug. 1.

Louise E. Jeffreys, of Fanny Rice's company, is spending the Summer with her parents, at Scranton, Pa. George W. Primrose, accompanied by his wife and brother, Albert, will sail for a tour of Europe on Wednesday, May 31. They will visit London, Paris, Berlin, and make trips through Ireland and Scotland, returning the latter part of July.

Lew Dockstader, who has built a home at Hawksville, Pa., will spend the Summer there. W. E. Horton writes from Mt. Clemens, Mich.:
During the past week the following professionals have arrived at the Springs: Mrs. E. D.
Tyler, Mrs. Joe Flynn, Dave Halpin, C. A.
Scribner, W. A. Doris.
James B. Deicher and E. D. Tyler left for New
York on Saturday last.

James B. Detcher and E. D. Tyler left for New pork on Saturday last. J. C. Lewis has returned from a business trip of Chicago. Indianapolis, and Cincinnati. His ompany will rehearse and open the season here

about Aug. 25.
Edwin De Coursey and Harry Pennypacker were in town 24, booming John W. Vogel's Minstrels, which will play here May 31.
Margaret Dale Owen has gone to New Harmony, Ind., for the Summer months.

COMPANIES CLOSING.

Al. W. Martin's U. T. C. company, at Free port. Ill., June 3, after a most prosperous son of forty-five weeks. Primrose and Dockstader's Minstrels, on May

Ferris' Comedians, at Oshkosh, Wis., on May 21 William Owen, at Janesville, Wis., June 2.

City Sports, in this city, June 3. Len Spencer's Minstrels, at Bridgeport, Conn., May 20. The Spider and the Fly, at Denver, Col., May 27.

Roland Reed, at Janesville, Wis., June 14. The Castle Square Opera company, in Brook-n, June 17.

Roberts-Martin company, at Baraboo, Wis., May 24

Black Patti's Troubadours, a successful season of forty-five weeks, at Boston, on Memorial Day

AMONG THE DRAMATISTS.

A domestic drama by Lawrence Russell, en-titled Aberdeen, was produced for the benefit of the local Young Men's Christian Association, at Menominee, Wis., on May 2.

Arthur Pegier, of the Minneapolis Journal, author of Matrimony, has written a new play for clara Thropp, entitled My Friend the Count. Miss Thropp will produce the play at Duluth, Minn., on Sept. 4.

JOSEPH NEWMAN.



"The Colorado song humorist" is the title by which Joseph Newman is known in the West, where for a number of years he has sung, acted and made merry before audiences large and small, but always enthusiastic in their applause. For two sensons Mr. New-man was a member of Patti Rosa's company: later be supported Gladys Wallis, and for som time be toured with the late "Bill" Nye, sup plying the musical part of the lecturer's enter

But Mr. Newman is best known in the East but Mr. Newman is best known in the East by his songs—humorous, pathetic and senti-mental songs—several of which have become popular throughout the country. Among them are "Since Birdie Commenced Her Del sarte," "Shootin' Craps," "My Girl Is a Dif-ferent Kind," "But I Can Love You," and "These Medals On My Breast." He sings these in a gain thumorous way that is rethese means On My Breast. He sings these in a quiet, humorous way that is pe-culiarly his own, introducing them with quaint stories that give them an atmosphere and add greatly to their charm. He is characteristic-ally an American in all that he does; not an exaggerated type belonging to any one section, but a fair representative of the national hu-

Mr. Newman passed through New York last week on his way to London, where he will introduce his songs and appear in various enter tainments. Although his present arrangements are only for this season, it is probable that he will remain on the other side for several vears.

THE LEAGUE'S MEMORIAL TRIBUTES.

According to its custom, the Memorial Committee of the Professional Woman's League will visit the Cemetery of the Evergreens in Brooklyn, to-morrow (Tuesday) morning, and decorate all the graves in the Actors' Fund plot there. Among those that will pay this tribute to the departed members of the profession will be Rosa Rand, chairman of the Memorial Committee; "Aunt" Louisa El-dridge, Mrs. Edwin Knowles, Mrs. Sol Smith, Myra Brooks, Albertine Perrin, Alice Brown. Myra Brooks, Albertine Perrin, Alice Brown, and Elena Smith. The League has also made arrangements to have decorated the graves of all of its deceased members in different parts of the country.

ACTORS' FUND MEETING.

The eighteenth annual meeting of the Actors' Fund will be held at the Madison Square meare at 11 o clock on the morning of Tuesday, June 6. Besides the election of President, two Vice-Presidents, Secretary and Treasurer and eight Trustees, there will be a number of metters of the greatest interest. Treasurer and eight Trustees, there will be a number of matters of the greatest interest and importance to the entire profession brought forward. The reports of the past year's work will be read and plans for the proposed Actors' Home will be discussed. Tickets of admission may be obtained by members at the office of the Fund in West Twenty-eighth Street. eighth Street.

PROTEST AGAINST PROPOSED THEATRE.

The Auditorium Pier Company, formed for The Auditorium Pier Company, formed for the purpose of erecting a pier and theatre at Atlantic City, has been called to account by the hotel keepers of that resort, who claim that the structure would be a disfigurement to the beach. The case was brought before Vice-Chancellor Reed last week, President Parker representing the company, and Charles Evans representing the company and Charles Evans the hotel men. The decision will be important to all owners of property at Atlantic City and to the theatrical people interested in playhouses there.

HAMMERSTEIN LOSES PROPERTY.

astice O'Gorman decided the case of Anna M. Davidson vs. the Hammerstein Amusement Company in favor of the plaintiff on Msy 24. The defendants must now vacate the premises at 207, 209 and 211 West Forty-second Street, which adjoin the rear of the Victoria Music Hall. George M. Janser, who has a long lease of the property, will erect a theatre on it, which will be devoted to burlesque at popular. lar prices. It is expected that the house will be ready to open about Dec. 1.

IN GAY PAREE AT THE BEACH.

In Gay Paree will be one of the attractions at the Manhattan Beach Theatre this Sum-Its engagement will open July 10.

MUSICAL NOTES.

Maurice Grau has engaged Marcella Sembrich r next season at the Metropolitan Opera House. Summernight popular concerts under directon of Franz Kaltenborn, are contemplated at adison Square Garden.

Elizabeth Northrop and Achille Alberti our next season under management of Ch L. Young.

Edward O'Mahony, assisted by Marie L. Conlan, Mary Howe, Eleanor Broadfoot, Maud Mardon, Grace Upington, Mario del Sci. John D. Lyons, George W. Head, Jr.: Glacamo Quintano, Ludwig W. Hoffman, and Joseph P. Donfelly, gave a successful concert at Knabe Hall last Thursday.

Queen Victoria has bestowed upon Jean de eszke the Royal Victorian Order of the fourth

Nahan Franko, concertmeister of the Paur Orchestra, was invited last week to play in company with Prince Friedrich, Landgrave of ilesse, at a private musicale in London. The Prince, who is a brother-in-law of the Kaiser, is blind. He is, nevertheless, a remarkable violinist, and plays hundreds of the most difficult compositions from memory.

THE DEATH OF RHEA.



It is strange indeed in these days of hurrie It is strange indeed in these days of hurried dispatches on trivial matters flashing over hill and under sea, that the announcement of the death of so notable a person as Hortense Barbe-Loret, known to the world as Rhea, should come in a roundabout way by post, and in the form of an invitation to the funeral services. On the other hand it is certainly a proof of the player's beautiful private life that this one communication should have come to an aged French priest, whose church in Rochester had time and again received pecuniary aid from time and again received pecuniary aid from Rhea's hands. The black-bordered missive being translated, rend as follows:

You are asked to assist as escort in the service of interment of Mile. Hortense Barbe-Loret called Rhea—who died, strengthened with the sacraments of the Church, at her home. Hue de Chosneaux, No. 10, in Montmorency, in her fifty afth year. The service will take place on Friday, May 12, 1899, at 3 P.M. in the parish church at Montmorency. lontmorency.

The date of her passing is not set down, nor has any news come to this side of the last weeks of her illness. It is known, however, that in her beautiful home in France she was surrounded by those nearest and dearest to her, and that she was cared for up to the last by her devoted companion, Marie Michailoff.

her devoted companion, Marie Michaloff.

The malady that caused Rhea's death came upon her a year ago when she left America to spend the Summer abroad. Upon arriving in Paris she was obliged to undergo a surgical operation, and from that time on she knew scarcely a day unshadowed by physical pain. She canceled her engagement with Louis Landard Reach Words with whom she James and Frederick Warde, with whom she was to have played during the season just passed, and announced that she would never act again. In these circumstances her death was not unexpected, but the news is none the less unhappy to the thousands of people in all parts of the world who loved the woman and

admired her art.
Mile. Rhea was born in Brussels, Belgium of wealthy parents, on September 4, 1844. Her father was a builder of organs—the greatest of his time. He it was who constructed the instrument in the monastery of the Bene-dictine fathers, at Averbode, which is still considered the grandest organ in Europe. But he and his wife passed away before their lit-tle daughter was ten years old, and the actress that was to be was sent by her guardians to the Ursuline Convent in Paris to be educated. While there she showed an inclination for the stage, and immediately after her graduation began the study of dramatic art under Beauvalet and Got, at the same time attending lectures at the Conservatoire.

M!ie. Rhea's first apearance in public was, as an amateur, in the production of Alfred de Musset's. La Nuit d'Octobre, at the Salle Pleyel, Paris. Her professional debut was made at Brussels in Les Doigts de Fee, when made at Brussels in Les Boigis de ree, when she first became a member of Belgium's principal stock company. After one season in Brussels she was engaged to play juvenile leads at the Théâtre Française, at Rouen, and while there achieved her first great success in

the title-role of Joan of Arc.

From Ronen Rhea went to the Théâtre Historique, in Paris, then to the Vaudeville, in the same city, then on tour through France and Russia, and then, in 1876, to the Imperial Theatre, St. Petersburg, where, for five years was the leading lady of the stock company When the Czar was assassinated tue theatres

in St. Petersburg suffered greatly from the gloom of the national calamity, and Rhea de termined to try her fortunes in England. Ar riving in London she sought John Ryder, who had trained Adelaide Neilson for the stage, and induced him to teach her the English language and the manners of the English stage.

After but one month's study she made her debut as Beatrice, in Much Ado About Nothing, at the Gaiety Theatre. Her performance ing, at the Gaiety Theatre. Her performance was so successful that she was engaged at once by Harry Sargent to make a starring tour in America. She appeared for the first time on this side of the Atlantic in Camille, at the Park Theatre, Brooklyn, Nov. 14, 1881. She was received with great favor, especially by the audiences in the provincial cities, and her marked French accent—which clung to her through life—served rather to enhance her popularity with the public than to work against ularity with the public than to work against

During the first years of her career in this country she presented Adrienne Lecouvreur, Camille, Much Ado About Nothing, The Adventuress, A Dangerous Game, The American Countess, The Country Girl, Pygmalion and Galaten, and a number of other celebrated

On Sept. 2, 1889, she produced for the first time her greatest success, Josephine, Empress of the French, at the Star Theatre, Buffalo. Her sympathy for the unhappy Empress and her admiration of Napoleon made the actress regard the acting of Josephine a labor of love. She put the best of her art forward in the part. and although at first she was criticised somewhat severely, her impersonation triumphed in the end. Those who saw her in the character saw not only the best of Rhea's art but the full depth and beauty of Rhea's soul.

Under the guidance of Frank G. Cotter and sweet other managers she presented Jose-

several other managers she presented Jose-phine almost uninterruptedly for five years in all parts of the country; and to her is credited the revival of interest in the Napoleonic period that, a few years ago, reached the point of a "cruze."

a "craze." She was recognized as an authority upon the subject, and was honored by invitations to

the 1835 Mile. Rhea added The New Mag-delen, The Queen of Sheba, and The Lady of Lyons to her repertoire, and alternated them with her performances of Josephine until 1895. In that year, under the management of Rich and Maeder, she produced Paul Kester's play. Nell Gwynne, and in this and her other suc-cesses she continued before the American pub-lic continued before the American pub-

cesses she continued before the American public until her departure for France last Spring. At her villa at Montmorency Mile. Rhea passed the closing months of her life. Her home was the centre of a cultured circle composed of the foremost men and women of France. She was loved by them as she was admired by her audiences, and she will be mourned wherever she was known.

Her kindly deeds and works of charity will be remembered for many years after her fame as an actress has been forgotten. In many humble little French churches in this country her name is almost revered, and during the past week in more than one of them requiem masses have been celebrated for the repose of the soul of Hortense Rhea.

" THE ART OF ACTING."

ALFRED AYRES ANSWERED

It is the fate of greatness to be attacked and maligned. And the evil of it is that the detraction is usually the effort of some specious carper seeking a notoriety his deeds have failed to win. Mediocrity is always left alone in the oblivion from which it never emerges. Chronicles of the commonplace are not sought after. Nor are they more instructive than statements of the obvious and the trite. It is not the normal that gets into history. This is as true of the mimetic world as of the actual. There are heroes and hero-worship i both; and wherever these are found there is the detractor sure to be trailing after them.

the detractor sure to be training after them. Alfred Ayres quickly bids farewell to reason and its processes. Throw logic to the dogs seems to have been his chosen motto when composing his recent article on Julia Arthur, for he is consistent only in his severity, which I shall not term malignity. Mr. Ayres, without doubt, would find it would min ster greatly to his mental improvement if could spare a few hours from perusing his own delicious publications to reading a little of the writings of Jevons. Even so primary a pas-time as Euclid might be of service, and a very formal acquaintance with Harkness would teach him the meaning of Q. E. D. For in his three and a half columns he has demonstrated nothing—nothing except his own lack of appreciation of one of the foremost artistes

the period.
At first I experienced some difficulty in ascertaining anything about Alfred Ayres—who and what he is, and why he is. I was anx-ious to gain this information, for the gentleman speaks not as a critic expressing an ion, but as a pope enunciating a dogma. I am informed that he is a person who teaches elecution and acting, and who is set down as the compiler of a volume called "The Orthoepist." This is a book of reference, but I have pist. This is a book of reference, but I have never known any one to refer to it. I know several completely equipped newspaper offices in New York and London where it is not to be found. I know several scholarly actors who never saw a copy of it. I may mention three who are university men, James K. Hackett, Franklyn McLeay, Beerbohm Tree. I know several prominent authors of high literary attainments in whose workshops or librari have been and never saw a trace of it. I mention three whose very names are sufficient. Hall Caine, Gilbert Parker, Anthony Hope. And I can tell the orthoepic sage of a hundred actors and actresses of signal ability and emi-nence who have the minimum of esteem for elecutors, and who have no hesitation in say-ing that acting cannot be learned from any pedant or teacher, but only on the stage itself especially when the instructor has not been

a success at what he professes to teach.

Having benumbed his logical faculty, Mr.

Ayres seems to have tied a bound copy of

"Photography are and let his Ayres seems to have tied a bound copy of "The Orthoepist" over his eyes and let his quill drive on. He has persuaded himself that Julia Arthur is a recent recruit to the theatrical profession and a raw novice at the art of acting. But the public knows better. And the box-offices—those final arbiters—they know better. Mr. Ayres must have heard of Abraham Lincoln's epigram in regard to deciving the public. But you can't deceive a box-office any of the time. Herein is the indusputable proof of this actress' popularity and fame, not to speak of the applause and curtain calls that she receives nightly from audiences composed of the best people in every city—the people of education and wealth and culture-nor of the infinite times she has photographed and interviewed; nor of the fact that nearly all the laudatory epithets in the English language have been lavished upon her in most of the leading newspapers and magazines of the world.

The best proof of a woman's intellectual endowment, or the lack of it, is what she has done in life. Let Julia Arthur stand or fall done in life. Let Julia Arthur stand or fall by that. And let her own profession and the critics and the great public be the judges. May I remind the gentleman that the lady he criticises has worked hard for her right to by that. star, by serving a long and arduous apprenticeship? She was not brought into stellar prominence by the exigencies of management nor as a move on the amusement chessboard There was no manipulation. Julia Arthur starring was a simple case of dramatic evolu-tion, the natural culmination and reward of a leng and studious career, during which she steadily and diligently labored to perfect her-self in the portraiture of charge of the self in the portraiture of character. gan as a very young girl at the first rung of the ladder by playing deformed old hags, and, step by step, has climbed to the topmost, inspired by an insatiable ambition, yet aided only by a tireless intellect and an indomitable will. But she has taken fourteen years to do

Furthermore, it should not be forgotten that Miss Arthur was the first American actress of our end of the century to go to London and achieve distinguished success. And she ac-complished this in the leading theatre of the English metropolis—the Lyceum. Since that time the door has been open, and such famou players as Annie Russell and Mrs. Leslie Car ter, as well as Fay Davis and Julie Opp, have fellowed her example, though their victories were won in lesser theatres. But Julia Ar-thar went to London unheralded, unaided, unbacked. Her splendid position there and throughout the British Isles was attained by virtue of her masterful gifts alone. She was not the commercial property of any manager whose value he was assiduously enhancing by this added prestige, accruing like the unearned increment of Henry George, and no clever

lecture on Napoleon at Cornell and Ann Arbor that might subsequently be quoted in other Universities.

In 1823 Mile. Rhen added The New Mag the dead walls of Gotnam and cities on the the dead walls of Gotham and cities on the circuit. There is no gainsaying the fact that these are substantial advantages; it was simply not Julia Arthur's good fortune to possess them. If it had been her road would have been infinitely smoother and the credit due her infinitely smaller. Nevertheless, she had been in London a very short time when she received an offer from George Mayander to combeen in London a very short time when she re-ceived an offer from George Alexander to come to the St. James' Theatre to take the place of Mrs. Patrick Campbell. The young American aspired high. She wanted to be associated with one of the three foremost actors of med-era times. Soon she had another offer, which she a-cepted. It was from Sir Henry Irving, with whom she played leading female roles, the most notable being Lady Anne in Richard III. Rosamond in Becket, Imogen in Cymbe-line, Surely it argues both intelligence and line. Surely it argues both intelligence and histrionic brilliance to play under such aus-pices parts formerly played by Ellen Terry. Miss Arthur's Elaine in King Arthur was everywhere deemed a feature of that magnifient production. One of America's most cent production. One of America's most able and discriminating critics pronounced it to be "as beautiful and delicate and poetic as the tracing of frost." This critic was William Winter. But Miss Arthur's career with the renowned knight of the Lyceum is too well known to be reiterated.

Mr. Ayres asserts that Miss Julia Arthur

"knows very little of the art she essays to practice," and he assumes that "she is innocent of any suspicion of the value of study. So far as delivery is concerned, she thinks So far as delivery is concerned, she thinks that when she has done what the average educated young woman would do memorize the words and recite them—she has done all." But I should like to be permitted to remind the sad orthoepic sage that assertion is not proof, and assumption is not knowledge. He next adds: "I think I do not pass the limits

next adds: "I think I do not pass the limits of the actual when I say that she sees none of the possibilities of the part." Think again. Mr. Ayres; and don't get so emotional.

The gentleman goes on to say that "Miss Arther, as a speaker of lines, in common with an overwhelming majority of the nowaday players, belongs to the pounce-and-faint-out school. After every inhalation she pounces on the words without any regard to the demands of the sense and faints out as the breath leaves the lungs." The most effective refutation of this ridiculous assertion is an evening spent listening to her. Nor does it seem to be anything but a traducement or else a pittful lack of perception to make such a sweeping statement about "an overwhelming najority of the towaday players." Mr. Ayres should hear aftener such artists as E. H. Soth-ern, Nat Goodwin, William Faversham, James O'Neill, John Drew, Lewis Waller, Charles Wyndham, or Mary Mannering, Maxine Elli-ott, Blanche Walsh, Margaret Anglin, Lily Hanbury, Julia Nielson. Mr. Ayres says that "Miss Arthur is wrong

supposing that being natural is an easy thing to be." Assuredly. But how does he know that she supposes this? Did she ever tell him so? No; she is convinced of the contrary. A score of times I have heard her say that it is the consummation of art to be nat-

Misrepresentation is more reprehensible than misplaced emphasis. Mr. Ayres makes ten quotations from As You Like It, in which be alleges Miss Arthur is guilty of misplaced emphasis. I shall discuss them seriatim and show that Mr. Alfred Ayres is guilty of something else

Mr. Ayres probably saw the Rosalind under discussion three or four times at the most. I have seen it every time she has played it, therefore it is reasonable to suppose that I know a thing or two about this particular presentation of the heroine in Shakespeare's woodland comedy. The first two quotations are lines she speaks to me as the usurping Duke. Hence I am in an especial position to know whereof I speak.

Ayres says that Miss Arthur reads as

If with myself I hold intelligence, Or have acquaintance with my own desires: If that I do not dream or be not frantic—" But with all respect I am obliged to answer that Mr. Ayres says what is not true. Miss Arthur reads these lines as I correctly quote

them and italicize: If with myself I hold intelligence Or have acquaintance with my own desires If that I do not dream or be not frantic—

Mr. Ayres admits he does not remember just how Miss Arthur read the next two lines, but he avers she gave no prominence to the word poverty. My reply is that she emphasizes this ord quite strongly. The lines are

Then, good my liege, mistake me not so much to think my poverty is treacherous

Again Mr. Ayres assures us wrongly that Miss Arthur emphasizes Jove's when the word demanding prominence is well—the very word she does emphasize, in these lines:

It may well be called Jove's tree when it drops forth such fruit."

Next Mr. Ayres states Miss Arthur began the following sentence with much force and ended it with little, though the most emphatic word is at the very end

No, I will not cast away my physic but on those that are sick."

To this word "sick" Miss Arthur gives due The fifth quotation is

If I could meet the fancy monger, I would give him some good advice." Mr. Avres says "by emphasizing that Miss

Mr. Ayres says "by emphasizing that Miss Arthur makes Rosalind say the forest of Ar-den is peopled with fancy mongers." But Miss Arthur does not emphasize that but meet, with a slight secondary emphasis on fancy-monger. "Nay, nay, you must call me Rosalind." Mr. Ayres says: "If Miss Arthur should

give this sentence a moment's thought she would not expend any force on call." She does not, but places the emphasis where it cor rectly belongs on Rosalind. I have changed Mr. Ayres' will to would. Sequence of tenses is a small matter, "but the right is always orth the pains."
For the seventh time Mr. Ayres states Miss

Arthur read as he italicizes

"He asked me what my parentage was." But the orthoepic sage strays again from the aths of accuracy. Miss Arthur reads this line as I correctly quote it and italicize:

He asked me of what parentage I was."

Mr. Ayres makes his next mistake by saying Miss Arthur unwittingly emphasizes sight in the following sentence because it chanced to ose value he was assiduously enhancing by the following sentence because it chanced to contain the first full vowel after inhalation—but she does not. She emphasizes lovers though very slightly:

The sight of lovers feedeth those in love. Again Mr. Ayres says Miss Arthur's read g is indicated by his italies:

Then in usine own person, I die No, falth, die by attorney."

But this is not the case. It is indicated by

The last quotation is the hard agreement for the first and the previous two, as printer's errors and not the family of Mr. Ayre-Accurately written it is

"And I for no woman

"And I for no woman.

Mr. Ayres' grievative here is that Miss Ar thur emphasized the mi, allegang that rending to be andetenside because it is one he never heard before. There are many things that even Mr. Ayres never heard before. However miss Ar hur here distributes the emphasis over both no and voman.

But acting is more than emphasis, which to Mr. Ayres is the suman fomum of elecution, and the only point he considers in his article. The mere emphasis of words plus certain mapped out gestures is the only thing necessary in the eyes of the elecutor. But besides this in reading on the stage, which is just a part of acting, there is tone and inflection and characterization, qualities of the voice the actor is bound to produce if he wishes to approach either idealism or realism mental, moral, physical ideas being expressed in mental, moral, physical ideas being expressed in mental, moral, physical ideas being expressed in mental marvelous command of these tones, and always gives the most extend attention to inflection. moral, physical ideas being expressed in mental, moral, physical toles. Moss Arthur has a marvelous command of these tones, and always gives the most careful attention to inflection and characterization, conscious of the fact that an idea is not always in a single word, but frequently in a phrase. This avoids monotony more effectively than the elocutor's method of belching out some particular word. As for Miss Arthur's reading of the epilogue I shall content myself with mentioning the general opinion regarding it, which is that it possesses all the qualities necessary to make it effective. From the first word to the last it is replete with light and shade and bright with the archness of the gifted comedienne. It

the archness of the gifted comedienne. It seems to come spontaneously, so skillfully does she manage the pauses, the emphases, the variation of tempe. Indeed, people have thought several times that Miss Arthur's memory had

failed her and that she was extemporizing.

As to the word conjuce, I am happy to say
Mr. Avres makes a correct extract from Funk
and Wagnalls' Standard Dictionary. Miss Arthur uses the meaning of the word which he says is wrong—and she abides by it. Mr. Ayres seems to have overlooked three facts:
First, in the epilogue Rosalind steps a little out of her character and out of the picture to address the audience; second, Rosalind, in common with the other women of Shakespeare, was first impersonated by a boy; third, Rosalind has referred on several occasions to magic I respectfully submit two excerpts:

"I have, since I was three year old, conversed with a magician, most profound in his art and yet not damnable."

Azain:

"By my life, I do; which I tender dearly, though I say I am a magician."

Is it not quite possible that Rosalind would

ontinue her merry railiery about magic?
In regard to Miss Arthur's pose in the lithograph referred to, which I understand to be the three-sheet of Clorinda Wildairs, Mr. Ayres does not point out why she is wrong. He practically contents himself with saying he does not like her pose. Well, as Touchstone would say, it was not taken to please him: and it is his privilege not to like it. He recommends a study of the art of posing. Miss Arthur is of the opinion that such a pursuit which usually consists in a ribbon counter dexterity with a yard measure and a carpenter's handiness with a set square, to enable the poscur to put out the right foot there, hold up the left arm here, curve the thumb in this place, blink the eyelash in that—is the surest way for an actor to grow mechanical, to become an artisan instead of an artist. But come an artisan instead of an artist. But here is a reason or two why the pose on the lithograph is right. A lady dressed in a riding habit and holding her skirt up and her whip in the same hand would naturally rest that hand on her hip. For this particular photograph Miss Arthur simply realized a characteristic mental attitude of Clorinoia Wildairs and spontaneously took the po-e. The lithograph has been sought after by artis. In America and England, as they consider it in America and England, as they consider it adequately and artistically represents to the life the pride and hauteur of the unconventional heroine conceived by Mrs. Frances Hodgson Burnett. However, it is a pleasure the position which Mr. Ayres advocates. and not in the position which he describes.

According to his own ideas the pose on the lithograph is correct, being in absolute harmony with the Delsartean law of opposition. the weight of the body resting upon the right leg, the left arm being active. Verbum sap, which, translated into United States, means enough said.

Mr. Ayres has no regard for the good old palmy days and no respect for our own dec ade; in reality he admires few actors, from Roscius to Maurice Barrymore, Pray what does he approve of? I would not venture to presume that he fails to practice what he preaches. Hence, I am bound both by logic and by courtesy to suppose that he is a liv-ing embodiment of his own principles and rules in regard to the art of acting. I have just had a conversation with a gentleman who saw the droll orthoepic sage endeavor to play Shylock at the People's Theatre in New York. I am told that Mr. Ayres' impersonation of Shylock was so full of all that pertains to the elocutor—stilts, mouthing, ranting, strutting, sawing of the air, pauses measured by an egg boiler—that the audience laughed with glee, boiler—that the audience laughed with gles, apparently believing that The Merchant of Venice was the funniest farce they ever witnessed. This is how Mr. Alfred Ayres practices the art of acting. And, as with parsons and priests, that is the best commentary on what he preaches.

W. J. Thorold.

AMATEUR NOTES.

Love's Labor's Lost will be played to-day and to-morrow (May 30, 31) on the lawn of "Ever green," the home of Mr. and Mrs. William Buck ler, Baltimore, Md. The players will be Mr. and Mrs. Buckler, John Phelps, Robert Garrett, Stewart Trench, George Young, Albert C. Ritchie, Philip Ogden, Edwin Turnbull, B. Howell Griswold, Jr., Dr. W. S. Thayer, Dr. B. Merrill Hopkinson, Jesse Tys.n, Alice Carter, Louise Dawson, Mary Patterson, Harris, and Mary Brown. kinson, Jesse Tyson, Alice Carter, Louise Da-son, Mary Patterson Harris, and Mary Brown.

The Return of Odysseus was played in Greek at the Lyceum Theatre, Rochester, N. Y., May 26, 27, by the Dramatic Club of the University of Rochester. Mabel Hay Barrows made the arrangement of the play.



THEATRES AND MUSIC HALLS. Proctor's.

Joseph Hart and Carrie De Mar head the bill, presenting Dr. Chauncey's Visit. Wright Huntington makes his vaudeville debut in a new comedietta, called A Stolen Kiss, assisted by a capable company. Flo Irwin and Walter Hawley appear in The Gay Miss Con; and Stuart, the male Patti, makes his first appearance in vaudeville since his successful starring tour in 1492. The others are Joe Flynn, parody singer: the Gypsy Quintette, vocalists; the Hayes and Bandy Trio, dancers; Eva Mudge, comedienne; Derenda and Breen, club-jugglers; Kessler and Carrick, illustrated songs; Lou Wells, musician; the Guises, black-face comedians, and Weston and Beasley, comedy duo. The art views are retained.

Palace.

Cissie Loftus, the mimic, is the star of the bill, and will introduce several new imitations. Nilsson's new aerial ballet is seen for the first time in a vaudeville house. The programme also includes the Seven Reed Birds, in their latest sketch, the Dresden Trio, in The Queen's Fan; Mr. and Mrs. Franz Wilczek, violinists; the Folly Trio, sketchists; Leavitt and Nevelio, jugglers; George C. Davis, conedian; Dryden and Leslie, comedians; Adelina Roattino, vocalist; Lawrence Crane, Irish magician; Delaphone, and Tobey's art views.

Tony Pastor's.

The bill is headed by the Four Cohans, in George M. Cohan's farce, Running for Office. The others are Cushman and Holcomb, in A Business Transaction: Johnson and Dean, colored team; Saxon and Brooks, comedy duo; The Brownings, The New Hotel Clerk; Harry and Sadie Fields, comedy duo: Bingham, ventriloquist: Ford and Dot West, sketch team; Kittle Bingham, vocalist: Sam and Josie Fowler, trapezists, and The Sisters Ramsey, musical comediennes. Tony Pastor sings every evening.

Keith's Union Square.

Ching Ling Foo, the Chinese conjuror, is in his fifth week and remains one of the features of a bill which includes several stars. Felix Morris, in The Vagabond; McIntyre and Heath, in their Georgia Minstrels act; Hayes and Lytton, in A Wise Guy; Florrie West, comedienne; Caron and Herbert, acrobats; Fisher and Carroll, Irish comedians; the Three Polos, acrobats, and A. L. Guille, tenor, make up a remarkable list of "two-a-day" people. Marsh and Farletta, Giguere and Boyer, the Military Trio, Hooker and Davis, The Raymonds, musical trio, and the biograph are also in the bill.

Koster and Bial's.

The bill includes the Griffiths Brothers, who are in their final week; Mile. Ariotis, strong woman: Josie De Witt, vocalist and violinist; Leonidas' dogs and cats; Monroe and Mack, comedians; Louise Gunning, Scotch ballad singer: Harry Glifoll, whistier and mimic; Stinson and Merton, comedy duo; Johnson and Dean, colored comedy duo, and Frederick Claracze's Quintette. The Sunday bill for May 28 includes Pauline Hall, Minnie Dupree, Willis Sweatnam, J. Aldrich Libbey, and others.

Harlem Music Hall.

The bill includes John W. Ransone, Beatrice foreland and company, the Todd-Judge Family, he Eddy Trio, Herbert's dogs, Joe Bonneo, Slanche Ring, the Review Comedy Four, and Vesson, Walters and Simonds.

THE BURLESQUE HOUSES.

MINUR'S BOWERY.-Rose Sydell's London Belles entertain this week

LONDON.—T. H. Ward's Queens of the Tender-loin provide the week's bill, with Treasurer Ed-win A. Bull's big benefit Tuesday evening.

Dewey.—Phil Sheridan's New City Sports Burlesquers are here this week. The company includes Crissie Sheridan, Alice Leslie, the Monte Myro Troupe, Whitelaw and Stewart, A. C. Lawrence, Scanlon and Stevens, Farnum and Neison, and Ruth Beecher. Two burlesques. The Troubles of a King and Maloney's Visit, enlist the services of the entire company.

LAST WEEK'S BILLS.

LAST WEEK'S BILLS.

Tony Pastor's.—James F. Dolan and Ida Lenhar were warmly welcomed here last week, and scored a great success in their new sketch, A High-Toned Burgiar, which is better than anything they have ever done. The laughter was acted with the care and skill characteristic of these players. Dooley and Tenbrooke, in their black-face comedy and singing sketch, were also popular with the crowd. Their burlesque grand opera duet was warmly applauded. The Folly Trio, who have not been here in some time, scored heavily in their bright, lively act; in which they do a little of everything. The charming Clerise Sisters looked as pretty as ever, and made their accustomed hit in their specialty, which includes good singing and instrumental work of a high order. Ward and Curran's good old sketch wears well, and they succeeded in winning a number of laughs. The Willett and Thorne Farceurs played another return engagement in An Uptown Flat, which is very popular with Pastor's patrons. Other good acts were presented by Belmont and Weston, Bryant and Saville, Ryan and Ryan, and Pelot, the kid juggler.

Palace.—Minnie Seligman repeated her performence of Therese and the play mede a better

and Pelot, the kid juggler.

PALACE.—Minnie Seligman repeated her performance of Thérèse, and the play made a better impression than it did on its first production at Proctor's Twenty-third Street Theatre. Miss Seligman was assisted by Walter Hale and Horace Lewis. Thérèse was fully described in last week's Mirros. Raymon Moore sang several ballads in his own peculiar way, and won encores. Brannan and Collins scored one of the big hits of the bill with their rapid-fire conversation act. They rattled off a budget of bright remarks in a brisk, breezy way, which established them firmly in the favor of the audiences. Their First Quarrel, as presented by Edgar Foreman and Julia West, made a hit, and they won several laughs. Marie Heath's cleverness was shown in several

songs which were liberally applauded. Shedman's dogs went through their little circus with great success. Welby, Pearl, Keys, and Nellis danced themselves into favor, and won well-deserved applause. Derenda and Breen juggled clubs with considerable skill and grace. J. W. Harrington's imitations, aerobatic comedy work by the Nondescript Trio, smart balancing work by Ed Estus, songs and dances by Morell and Evans, views on the stereopticon, and piano solos by Hugo Marks, were the other features of the bill.

by Ed Satus, sough and dance by Morell of the perfect of the perfe

Brownings were also in the bill. New views were shown on the biograph and the stereopticon.

Proctor's.—Rose Coghlan made her reappearance in vaudeville in the one-act play. Between Matinee and Night, which she presented here during her last engagement. The pretty story of the play was told in The Mirror at the time of its first production. The leading character, that of a popriar actress, gives Miss Coghlan abundant opportunity for the display of her talent, and she held the close attention of her audience throughout the action of the piece, the scene of which is laid in a theatre dressing-room. Miss Coghlan was ably assisted by John T. Sullivan, Ida Von Trautman, and Daisy Lovering. Henry Lee was accorded lots of applause for his impersonations of great men. His list included Bismarck, Pope Leo XIII, Kipling, Generals Grant and Lee, Richard Croker, and Admiral Dewey. Edward J. Heron and Claude Gilling-water, assisted by Ethel Milton, appeared in the breezy sketch, A Friend of the Family, and won many laughs by their excellent work. Joe Welch told of his troubles in his own inimitable way and delighted everybody with his faithful portrayal of the eccentricities of the East Side Polish Jew. Wilson and Leicester made a hit in their pretty singling specialty, which improves with every performance. Revere and Flelds, two attractive girls with very sweet voices, sang "The Moth and the Flame" very pleasingly, and followed it with some other songs, which were equally well done. Others on the programme were Dryden and Leslie, Annie Wilmuth-Curran, Winstanley and Sullivan. Caron Brothers, Crane the magician; Lozelle, Williams, and Adams, and Fred Watson, the clever pianist. The stereopticon opened the bill as usual.

HARLEM MUSIC HALL.—The stellar honors were divided between Mr. and Mrs. Arthur Sidman

HARLEM MUSIC HALL.—The stellar honors were divided between Mr. and Mrs. Arthur Sidman, and Morton and Revelle. The Sidmans made a splendid impression in their charming sketch, Back Home, and Morton and Revelle coaxed out many hearty laughs with their syncopated jokes. Others who pleased were Jess Dandy, Samuel Seigel. Shayne and Worden, the De Foreests, Pat and Mattie Rooney, and Bennett and Ritter.

And Mattle Rooney, and Bennett and Ritter.

KOSTER AND BIAL'S.—The success of the big Sunday night concerts which have been given here for several weeks past prompted the management to give their patrons as big a bill during the week as they do on Sunday. A noteworthy feature of the bill was the reappearance of Josephine Sabel, after her very successful engagement in Berlin. She was warmly welcomed and gave a very pleasing performance, as usual. Big comedy hits were scored by Monroe and Mack. Stinson and Merton. Barney Fagan, and Henrietta Byron, Harry Glifoli, and the Grif-

aths Brothers. Josie De Witt, Louise Gunning, Truly Shattuck, Nellie Burt, Johnson and Dean, the Phasey Troupe, Mile. Arniotis, Leonidas' cats and dogs, Clarenze's Quintette, and Sli-vern and Emerie also contributed their share to the general hilarity. Business was big through-out the week.

The Burlesque Houses.

MINER'S BOWERY.—The Hot Air Club moved down from the Eighth Avenue, and gave a rather calorific entertainment. Violet Thorndyke led a burlesque that bore much resemblance to the one used during the season past by the Dainty Duchess company, and the olio showed the Grahams, the Madisons, Lewis and Blakely, Mitchell and Cain, Burman and Van, Kine and Gotthold, Swor and Devoe, and Annie Morris.

LONDON.—Tom McIntosh's company gave a first-class negro performance, introducing a bur lesque, cake walk and olio, presenting Mr. and Mrs. Tom McIntosh, William Mozambique English, May Bohee, Pearl Woods, Christian and Turner, and Richard Franklin.

Turner, and Richard Franklin.

Dewey,—The American Burlesquers put in a very successful week and pleased a succession of large audiences with a rollicking entertainment. W. B. Watson and Jeanette Dupré made a big hit in their sketch, which is full of good lines and amusing business. An emphatic and deserved hit was scored by Engleton, Anderson and company, who are newcomers here. They did a travesty sketch, called Professional Life, which is one of the best things of its kind ever seen here. The interested attention of the audience was held throughout the sketch and the players were enthusiastically recalled several times at its close. Mr. Engleton is a very clever actor and Miss Anderson was equally good. The songs of Mildred Murray, the jokes and gags of Leslie and Curdy and Perry and Burns, and the smart dancing of the Sisters Monroe were all favorably received. The opening burlesque, Kosha, and the closer, A Wild Goose Chase, are pleasing features.

THE SEASON IN ALBANY.

THE SEASON IN ALBANY.

Philip F. Nash, resident manager of Proctor's Albany house, the Leland, has reason to congratulate himself on the success he has met with during the past season in introducing continuous vaudeville to the residents of the Capital City. Mr. Nash is a hustling, energetic, affable gentleman, and it is due to his unceasing efforts that the Leland during the past season has been one of the most popular places of amusement in Albany. Vaudeville in the smaller cities has not obtained the hold on the affections of the public that it has in New York, Boston, Chicago and other big towns, and it takes a good deal of hard vork to remove the prejudice against "variety" that still exists to a large extent in the smaller communities. By putting on bright, clean bills, and carrying out Mr. Proctor's policy of giving good value for a moderate price, Mr. Nash has convinced the Albanians that high-class vaudeville is the real thing, and next season will probably be a record breaker in the history of vaudeville in Albany. The regular season was scheduled to close on May 27, and on May 29 Frederick Bond and his stock company are booked to begin a season of light comedy.

GEORGE LIMAN RETURNS.

George Liman, the popular vaudeville agent, who has established offices in Berlin, London, and Paris, arrived at his New York office on Friday last, after an absence of one year. Mr. Liman's return has been looked forward to with interest, as he never makes an ocean trip without big results. He will book American acts for Europe, and will prepare for the appearance of a number of foreign novelties on this side.

A WONDERFUL CONJUROR.



CHING LING FOO.

During the past four weeks the Chinese conjuror, Ching Ling Foo, whose picture appears above, has been mystifying audiences which have tested the capacity of Keith's Union Square Floatre at every performance. He is no ordinary professor of legerdennih, is Ching Ling Foo, but a past master in the art of looking people bedience at the capacity of Keith's Union Square Floatre at every performance. He is no ordinary professor of legerdennih, is Ching Ling Foo, but a past master in the art of looking people bedience at the capacity of Keith's Union Square Floatre at the counter of the coun

which is so difficult that he does it only twice a week, as it is very rough on the throat and breathing apparatus. In this performance he fills his mouth with sawdust until his cheeks bulge out. He then lights some Chinese punk and eats it, after which he drinks a glass of water. He then proceeds to blow immense clouds of smoke and flashes of flame from his mouth, and at intervals spits out balls of fire. After that he calmly proceeds to draw from his mouth several yards of tissue paper, which is entirely unharmed by the fire. As a climax he spits a big lump of fire into a tin box filled with firecrackers, which go off with loud reports. The interpreter told the Mirror man that there was a time, when Ching was younger and stronger, when he could produce a bowl twice the size of the one he is now using and which held four palls of water. Whether that is strictly true or not, the fact remains that Ching Ling Foo is one of the most interesting and accomplished conjurors that have ever appeared in New York.

in New York.

He is assisted in his entertainment by a Chinese comedian who knows a few slang expressions and uses them to advantage. This man does some extraordinary juggling with a very heavy earthenware bowl, and is also generally useful. Ching's wife, a pretty Chinese woman, whose feet measure only four inches in length, and his son, who does some interesting acrobatic and juggling tricks, are also members of the company, whose entertainment is so novel that it has become the talk of the town.

The Chinese characters under the picture above rend: "Pekin, China, Ching Ling Foo."

AMERICA'S GREATEST VAUDEVILLE STARS.

AMERICA'S GREATEST VAUDEVILLE STARS.

Ben Kahn, manager of America's Greatest Vaudeville Stars, is enthusiastic over some of the engagements he has made for his company. Baby Lund, the greatest child artist before the public to-day; Horace Goidin, the wizard and illusionist: Pete Baker, the German comedian, and the comedy acrobats, Mazuz and Mazette, in their creation, The Tramp and the Brakeman, will be the leading features. Another novelty promised will be the introduction of an educated horse, which it is claimed does sixty-four different tricks blindfolded. A few notable engagements are still to be made, including several strong star features now under consideration; as the management desire to justly merit all the title claims for their attraction. Associated with Mr. Kahn is Louis Weiss, who will be with the company, while Mr. Kahn will take charge of the advance work. A special setting will be used with Baby Lund's act. Until he secures permanent headquarters, Mr. Kahn may be addressed care of The Mirror.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

BOB MANCHESTER'S NEW ENTERPRISE.

The Big City Show. Everything New.

SEASON 1899 and 1900.

BOOKED SOLID IN ONLY THE BEST HOUSES.

Scenery by Messrs Hart, Becker, McDonald and Hagen. New music by J. A. Stromberg and Nick Brown. New and Original Costumes by M. J. Jackson. Special Designs and Printing by Russell-Morgan Co., and Seers and Calvert.

A BIGGER AND GRANDER EYE OPENER FOR 1899! I OPENED YOUR EYES IN 1886! EQUAL TO ANY BROADWAY PRODUCTION!

By kind permission of Weber and Fields and J. A. Stromberg, all the musical hits of Weber & NOTE. == Fields' Music Hall, N. Y., will be produced by Bob Manchester.

TO THE PROFESSION IN GENERAL:

As I have not severed my connection with Gus Hill, I wish to state on and after Monday, May 22, 1899, I am ready to book Novelties and Women of "ability" for my own company or any of Gus Hill's Vaudeville Attractions. Call in person, or

Address ROBT. MANCHESTER.

OFFICE HOURS, 10 TO 12 A.M., 2 TO 4 P.M.

Or, HARRY HILL, care GUS HILL'S ENTERPRISES, Room 5, 1358 Broadway, N. Y. City.



Meeting With Their Usual Success.

N N N N

N N N N THIS WEEK

Orpheum Theatre

KANSAS CITY.

Per address, 123 W. 21st St., or Agents.

THE CRACKER JACKS.

THE CRACKER JACKS.

Bob Manchester is making unusual preparationst for next senson, when his new company. The Cracker Jacks, will be put on the road. Money has been spent invishity, and nothing will be left undone to make the organization one of the best. Special scenery is being painted by Hart, Becker, McDonaid, and Hager. The music will all be new, and is being written by John A. Stromberg and Nick Brown. By a special arrangement all the new songs used at Weber and Fleids' Music Hall will be sung by The Cracker Jacks. The costumes are by M. J. Jackson, and the printing, of a novel design, by the Russell-Morgan Company, Seer and Calvert. Mr. Manchester is still connected with Gus Hill's Enterprises, and is now at his desk in Mr. Hill's new office at 1358 Broadway, engaging people for all of Mr. Hill's companies, as well as for The Cracker Jacks.

A JOKE ON THE CONDUCTOR.

A JOKE ON THE CONDUCTOR.

Frank Cushman had some fun with a conductor on a train going to Toronto recently. As he was due on the stage at 9.15, he went into the baggage car, put on his stage costume and make-up, returned to the parlor car and sat down next to his wife. The conductor came in and raised a row about the presence of a coon in the parlor car. Cushman allowed the joke to run along until the conductor called the train hands and started to put him off, when he explained matters and took the conductor to the theatre, where he arrived just in time to go on.

GRATEFUL ELKS.

A delegation from Brooklyn Lodge No. 22, B. P. O. Elks, visited Weber and Fields' Brondway Music Hall on Wednesday evening last to give expression to the gratitude of the lodge for the highly successful benefit given it by Weber and Fields and their company at the Montauk Theatre in Brooklyn a few weeks ago. The Brooklynites filled three rows of the orchestra, and the comedians interpolated several new gags appropriate to the occasion. A general good time was enjoyed after the performance by the Elks and the actors in the cafe of the music hall.

ANNA SUITS' NEW ACT.

Louis Lesser is very busy preparing Anna Suits' new specialty for presentation in New York. She will use the same scenery and effects which she employed in the act with the little darkies, whose places are taken by Alice Ainscoe and Annie Peyser. The act opens with the three women seated in a rickshaw drawn by a Japanese servant. They spring out of the vehicle and do a Japanese song and dance. Frequent changes of scenery and costume follow, winding up with an effective scene in a water melon patch.

A GREAT SHARPSHOOTER.

Alexandra Martens, the shapely sharpshooter, who was one of the features of Hammerstein's Olympia during its first season, returned to New York a few days ago. She came over on a pleasure trip, but will fill some engagements before the returns to Europe. She is accompanied by

Nellie Hanlon, a daughter of the famous Bob Hanlon, originator of the high dive. Since her last appearance in America Miss Martens has been all over Europe and has entertained members of the royal lamily of Russia with her exhibitions. Besides being an expert rifle shot Miss Martens is noted for her beauty. She took a first prize for good looks in Vienna in 1887 and in Antwerp in 1889.

JUDGMENTS AGAINST KOSTER AND BIAL.

Another judgment was entered against Koster, Biai and Company on Friday last. This one was in favor of the United States Mortgage and Trust Company, and was for \$34,567.

The Trust Company has held the mortgage on the house since Oscar Hammerstein left the concern, and the judgment is for installments of principal and interest that were due in February last.

Still another judgment against Koster, Biai

Still another judgment against Koster, Bial and Company for \$821.71, was entered on May 22, in favor of Mark Levitsky.

VAUDEVILLE JOTTINGS.

Nat M. Wills and Mile. Loretto have evidently made a solid bit at the Empire, Johannesburg. They are very heavily featured on the bills, copies of which reached The Mirror office last week.

Frank Latona played a special starring engagement at the Argyle Theatre of Varieties. Birkenhead, during the week of May 15.

Georgie Omery is visiting at Madge Davenport's home in Cincinnati, where they are rehearsing their

Lew Paimer played Keith's, Providence, last week with Boston and New York to follow. He recently closed a season of forty two weeks with Miaco's City Club at the Lyceum Theatre, Boston. He has also signed with the same co. for next season, making his third year with that organization.

Genaro and Bailey continue to meet with great success in their specialty with Ray's A Hot Old Time co., which has been very weil received on the Parific Const.

Charles Weiland, the clown juggler, closed with Ed F. Rush's White Crook co. at Kalamazoo, Mich., and will play dates during the Summer. He opened on May 21 at Sohmer Park, Montreal, and will shortly be seen at Proctor's in this city.

Louis Hurtig, treasurer of Hurtig and Seamon's Harlem' Music Hall, will be tendered a testimomal benefit on June 5. Eighte in boxes and the larger portion of the orchestra have been sold, and the affair promises to be a great success. Among the volunteers are: Morton and Revelle, Fox and Allen, McIntyre and Heath, Mr. and Mrs. Solney Drew, Jess Dandy, J. K. Emmet, Lettle tillson, Emma Carus, George C. Davis, Bilhe and Willie Farrell, Ealabe and Kerwin, World's Frio, Lewis and Elliott, Sallie Stembler, Farrell and Taylor, and Jeannette Elliott.

J. C. Nugent closed his season with Robert Downing's The Commander Company, at Milwaukee, 'nt was especially engaged by Mr. Downing for an additional, week to present his concedicta. The Colonel's Nephew, between Mr. Downing's one act versions of Ingomar and The Gladuator, Mr. Nu-

"THE RUBE AND THE KID." Lake Erie Park Casino, This Week, Toledo, Ohio.

The Rube and the Kid stood on the stage, The audience would not cease clapping After the show the manager said, "You gave them an awful rapping."

"SALLY IN OUR ALLEY."

"Whose 'Baby' songs will live in the traditions of the stage

FRED'K J. TITUS, Business Ranager, are The Ern, 49 Wellington Street, Strand, London, Eng.

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"SIS HOPKINS"

on 1899-1900, will be presented in the pastoral musical SIS HOPKINS-A WISE CHILD.

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MOTHER GOOSE SIMPLE SIMON in

14th Street Theatre, April 24.

The Original Tramp Juggler.

Playing Dates. Open Palace Theatre, London, Eng., for 8 weeks, July 3. Address Agents.

SISTERS HAWTHORNE THE

Presenting Leslie Stuart's Japanese Romance

THE WILLOW PATTERN PLATE. Address this office.

VAUDEVILLE HIT OF THE SEASON ENGAGEMENT EXTENDED

FRED NIBLO MONOLOGUE COMEDIAN.

You all know who AllAN DALE is. Well he visited Proctor's Theater in New York on Feb. 25 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:

"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still i'll admit that the feature of the programme that pleased me most was neither—, nor—. It was Feed Nillo, a monidogue artist. Mr. Nillo rattied off a long tissue of pert, amusing, discontracted remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

Trick Violinist and Monologist. The only performer introducing a violin song and dance—a decided novelty.

6th week as PIANISSIMO in the New York Theatre production of THE MAN IN THE t's new play Just a Common Man, has been ac ted by Mr. Downing, who will produce it next on Mr. Nugent will continue to present The ners. Nephew in vaudeville for the Summer.

Williams and Walker's coen song. "Why Don't You Got A Lady of Your Own." is still a strong cart in the reportoires of the authors. Lew Dockstader Billy Ernst. Tom McIntoch. Artic Hall, Deas and Wilson, and many more. Joseph W. Stern and Co. report that it is in constant demand.

A postal card written in mid ocean by May Howard reached The Minimon last week. It was maile at Southampton, and stated that the voyage haben extremely pleasant and that the writer expected to arrive in Bremen on May 14.

Kitty D. Miley, of Scanlen and Miley, requests THE MIRROR to state that she is the original and only performer in the profession bearing the name of Miley, which is her real name. She and her hus-band will sail for Paris on July 4.

Little Nellie Prentice is a wonder for herage. She sonly six years old, and can do all of the most diffi-all tricks known to the acrobatic world. With her ather and mother she has appeared with Corse Pay-on's co. throughout the season with great success.

Wright Huntington appears this week at Proctor'

Georgie Bryton is having a singing monologue arranged for her by Jess Dandy, who supplied the arrangement in which she proved so successful at the Stu Theatre last Summer.

The Opium Ring Quartette, now with Blaney's King of the Opium Ring ca., will hereafter be known as Republic Four. They have been engaged for the Summer on the steamer Grand Republic. They will introduce a novelty act next season in vaudeville.

Charles Leonard Fletcher has introduced his costumed imitations of Richard Mansfield in his new travesty sketch, and is making them the principal feature of his act. Mr. Fletcher is now playing the Keith circuit, and will be seen in New York week of June 12.

J. Edmund Comerford, who recently presented with success at Keith's in Boston his illustrated re-cital of George R. Sims' poem, "The Life Boat," has given up playing dates, and is now associated with the Gorman Amusement Co.

More than one hundred of the most prominent vocalists are now f. aturing the ballad. "The Moth and the Flame." which ranks among the leading successes issued by Joseph W. Stern and Co. The new romantic sea song. "Wait Till My Ship Comes In." by the same authors, has caught on at once and promises to exceit he hit of its predecessor.

A German comedy acrobatic co. consisting of two men and two women, under the name of the Four O'Learys, arrived here from Hamburg last week and left immediately to appear on the Orpheum cir-

The Phoites' pantomime co. are due in this country June 4. They will play the Orpheum circuit and then leave for Australia.

M. Meyerfeld, Jr., of the Walter Orpneum co., re-urned to the Coast last week after a very brief

The Randalles will sail for Johannesburg, South Africa on June 2, to fill a number of engagements, and will then return to London for a forty weeks' season, beginning in the Fall.

Harry Rockwell has been engaged by E. E. Allen to play the part of Harry the Newsboy in his at-stract from The Christian.

The Stewart Sisters and Fields and Ward are at Parson's Theatre, Hartford, Conn., this week

Dave Lewis' pretty darky serviced e. "My Ala-ama Lady Love," which was a hit all season with the Broadway Burlesquers, has been published by toseph W. Stern and Co.

Margaret Rosa has joined hands with Vera Harte and they will be assisted by the original Dutch pickaniunies. They carry their own scenery and the act is said to be full of novelties. They are both good singers and together with their pickaniunes, will introduce some quartette work.

The Grand Central Palace Roof-Garden will open its season on June 19. Robert Ricker's Harmonists of the Dewey Theatre, have been engaged as the orchestra. The Stewart Sisters, Eytinge Sisters, and Fields and Serrano are in the opening bill.

George Fuller Golden, Frank Manning, and William Mozambique English appeared at the New Yorl Press Club's smoker last Thursday evening and scored big hits with the newspaper men.

Emmanuel Warner the American representative of Richard Warner and co., of London and Lou Fields, of Weber and Fields, will sall for Europe on the New York on Wednesday, May 31.

Grace Henderson contemplates an appearance in vaudeville at an early date.

Wilbur Mack and Isabelle Fenton are meeting with great success in their new comedietts. Her First Husband. They are at Luccin Park, Fa'l River. Mass., this week, with Tumbling Run Pavilion. Pottsville. Pa., and Casino, Mansfield. O., to follow.

Max S. Witt's new ballad. "My Little Georgia soe," published by Joseph W. Stern and Co. has proved a first night hit with Lottie Gilson, Mande Courtney. Estella Wills, the Knickerbocker Four, and the Trocadero Quartette.

Lydia Yeamans-Titus was the star of the bill at the Empire, Nottingham, England, week of May 15. She was the feature of the opening bill at this house in February, 1898.

ii. Percy Meldon, James J. Flanagan, and Frances Maryland open at Keith's Philadelphia on June 5, playing Edward McWade's funny sketch. A Matrimonial Blizzard. Providence, Boston, and New York will follow. The Fawcette Twin Sisters have accepted a

urteen weeks' engagement with the Southerr indicate Amusement Company circuit, opening Mobile, Ala.

Robert M. Edwards is making a hit with the song "Dear Old London," in his singing spe-cialty, The Man from England. He is at the Alhambra, Milwaukee, this week.

The Whitney Brothers have just returned from London, where their musical act "caught on" at the Palace Theatre. They will remain here until May, 1900, when they return to England to fill a two years' contract.

The programme arranged for the testimonial to L. C. Teller, manager of Weber and Fleids' Music Hall, on Sunday, May 28, includes Peter Dailey, Mabel Fenton, Charles J. Ross, John T. Kelly, David Warfield, Fay Templeton, Andrew Mack, Arthur Dunn and Clara Belle Jerome, Maggie Cline, Lizzie B. Raymond, and Lee Harrison.

26.20

last week at the Olympic Theatre in Providence. The papers praised them for getting out of the ordinary rut so generally followed by performers who

Rose Melville will begin a return engagement at Seith's Union Square on June 5, presenting Sis Hop

Mile Ani will open her regular season at parks and fairs on July 2, producing her Frame of Life, the latest and greatest aerial act. It is a big novelty and feature. In the meantime she is putting in four weeks of rest at St. James, L. I.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—At Keith's week May 29, Milton and Dollie Nobles, Morton and Revelle, Harrigan, the Harpers, Kelly and Ashby, Edward I. Boyle, Earl and Wilson, Brown, Harrison and Brown, Lew Palmer, and the biograph.

At the Howard Atheneum week May 29 the combination will be the Royal Burlesquers, with the Cosmopolitan Trio, Howard and Emerson, the Bernard Sisters, Carrie Mack, the Mignani Family, and Tenley and Simonds. There will be the customary house oho.

house oile.

At Austin and Stone's the vaudeville list is as follows: The glyptoscope. Merkel and Algere. Tiny Sisters Webb, Casper Weiss, Hans Dohlen. Three Brothers Markoe, Leonard and Fulton. Minnie and Stelia Lee, Boulden and Griffin. John B. Mack, Jones and Sutton. Bertie Fitzgibbons, Clementine Jones, Whitely and Bell, and the Sisters Sheridan. The Sporty Widows will come to the Lyceum next week with the Three Gardners, Baker and Lynn, Marie Rogers. Udell and Pierce, and the Three Wright Sisters.

Charles H. Waldron's stock burlesque company is doing well at the Palace and he announces that his bookings for the Fall include the City Club. Grass Widows, Knickerbocker Burlesquers, Kentz-Santley company. Night Owls. Utopians, and Isham's Octoroons.

Ching Ling Fee is being heavely billed.

Ching Ling Foo is being heavily billed as a coming attraction at Keith's. They are filling the dead walls with "snipes" bearing his name, which is an unusual method of advertising for this house.

The camera of the American Biograph Company, which is being used here under the direction of Mr. Keith, is to be taken to the White Mountains, where a series of motion pictures will be made. The Boston and Maine Bailroad is to furnish a special engine and car for the purpose.

JAY BENTON.

PHILADELPHIA, PA.—Keith's for week May 29, announces Arthur Dunn assisted by Clara Belle-Jerome. Joe Welch. Pantzer Brothers. Gerald Griffin and co. in Silence is Golden. Wartenberg Brothers. Ladell and Francis. Signor Alberti. Hill and Hill. McBride and Goodrich Baby Lewis. Mardo. Anderson and Wingleton, Three Constantine Sisters and the biograph. biograph. he Trocad

son and wingleton. Three Constantine S. sters, and the biograph.

The Trocadero Theatre did a wonderful business week 22 with the Monte Carlo Girls Burlesquers, and for coming week, which closes a very prosperous season, Sam Dessauer's new organization. The Hot Air Club Burlesque co. will fill in the time. They announce a hot gathering of vaudeville sturs, including Violet Thorndyke, Mitchell and Cain, Burman and Van, Blakely and Lewis, Dora Weisman, Kline and Gotthold, the Grahams, and the Madisons. The closing burlesque is A Hot Time at the Club.

The Lyceum remains open to fair patronage, announcing for week 29 Oriental Beauties.

Buffulo Bill's Wild West is in town for week of 29 and is likely to play havoc with the receipts of every theatre in town.

PROVIDENCE, R. L.—Keith's (Charles Loven-

and is likely to play havoc with the receipts of every theatre in town.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Papinta, Helene Mora, and McIntyre and Heath were the stars of the bill May 22.5. and scored emphatic hits. There were also other good specialties by the Wartenberg Brothers. Giltert and Goldie, Bud'Snyder, George Beban, Lew Palmer, Hendrix and Prescott, Earl and Wilson, Signor Alberti, Hartley and Amann, and the biograph. For week 29 Papinta, Idalene Cotton and Nick Long, John Kernell, Ray L. Royce, Raymond and Clarke, Falke and Semon, Amos Hilton, C. Southard Thompson, biograph, and others.—Olympic (A. A. Spitz, manager): For week 22.5. the closing of the regular season, Clark Brothers' Royal Entertainers played a return engagement to good business. The co. was about the same as when here before, but there has been an improvement in several acts. Tenley and Simonds made their customary hit and other good acts by Madeline Marshall and Mande Detty. Reno, Yule and Galpin, Emma Western, Original Magnan Family, and Falk and Lillian were applauded. An Alderman's Reception, with Tenley and Simonds as the chief fun makers, closed the bill. Stoessel Opera co. in The Mikado 25.3.—Westmunster (George H. Batcheller, manager): A new scale of prices went into effect here 22 and 3i cents now secures the best seat. Ladies will be admitted free at all matiness. For 22.7 The Sporty Widows presented two travesties, and a good olio by Marie Rogers. Baker and Lynn. Three Gardners. Three Wright Sisters, and Udell and Pearce. Parisan Belles 29-3 close the season here.—Hems: At the request of many people Mr. and Mrs. Arthur Sidman was taken ill during the third performance and the balance of the energygement bad to be canceled.—The heating arrangements at Keith's week 5 in Back Home. They were booked here several weeks ago, but Mr. Sidman was taken ill during the third performance and the balance of the energygement bad to be canceled.—The heating arrangements at Keith's are being altered and impr

Courtney. Estella Wills. the Knickerbocker Four. and the Trocadero Quartette.

Oilie Young opened on the Burt circuit on May 28, at Sans Souci Park, Chicago, Ill. He has been engaged for next season as the feature of the John W. Vogel and Arthur Deming Minstrels.

Mr. and Mrs. Edward Esmonde are rehearsing their sketch. The Foolish Mr. Wise, at Hyde and Behman's Theatre, Brooklyn. W. H. Lytell has been engaged to direct the rehearsals.

David O'Brien has closed his tour with his Bloomer Girls Abroad co., and will return to vaudeville, having signed a contract with Yetta Naivette, soprano, and Oilve Barnes, petite soubrette. They will present unique sketches and playlets from the pen of David O'Brien. Time is now being booked for them in Summer parks.

Kathleen Warren, the comedienne, attempted suicide by inhaling gas on Friday last, at her boarding-house in this city.

Lydia Yeamans-Titus was the star of the bill at the Empire, Nottingham, England, week of May 15. She was the feature of the opening bill at this house in February. 1898.

E. F. Albee were in town several days last week. How Analysis would be Sundand How Analysis would be Sundand How. How Analysis would not an addition and the Wonderland of S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. manageri: Tremendons audiences at the Wonderland (S. Z. Poli. mana becomes too warm. He like days in the country with his family.

JANE MARLIN.

CLEVELAND, O.—At present the Lyceum has a monopely of vaudeville entertainments, and the management continue to present nothing but first-class bills. Marshall P. Wilder was the headliner week of May 22 and pleased large audiences. The others were the Todd Family of acrobats, Lillie Western, Harry Edson and his wonderful performing dog. Doc. Keno and Welch, the Tremonts, Irenefranklin, and Blanche Seymour. For week 25 Ezra Kendall will head the bill. The rest are Windom and his Blackstone Quartette. Four Emperors of Music. Mr. and Mrs. Willie Farrell, Adele Purvis Onri, the Randalls, Dawson, Carvitte, Dawson, and Annie Whitney. Even with a circus as a counter attraction 22 the Lyceum turned hundreds away.—Euclid Beach Park opens for the season 27 under the management of Lee Holtzman, of Indianapolis. The theatre will give the first performance 28 and the following will furnish the amusement for week: Edma Bassett Marshall and her street urchins, Alice Raymond, Wilson and Lorvine, Snyder and Buckley, Ernie Veronee, and the Morellos.—Items: Scenie Park opened for the season 2:—Andy Sommer, the old hall player, will onen the Tivoli Garden Theatre, on the West Side, 5, playing high-class vandeville, will manager. P. F. Nach segistatives. CLEVELAND, O .- At present the Lyceum has a

Mack, Arthur Dunn and Clara Belle Jerome, Maggie Cline, Lizzie B. Raymond, and Lee Harrison.

Al. H. Raymond, the German comedian, is considering several offers for next season. He has been engaged indefinitely by the management of Lagoon Park, Albany, N. Y.

Julian Rose is neeting with great success in the Western cities, singing Charles Horwitz's parodles on "The Moth and the Flame" and "1 Guess I'll Have to Telegraph My Raby," Anny News, devoted considerable space to praise of Mr. Rose's work, and his singing of Yiddish parodles.

Madeline Marshali and Maud Detty introduced their new and original falking and dancing specialty.

e co. consists of Engenie Pollard, Barrett Broth-Belle Witten, Emerson and Omeaga, Harvey ers, and Gates and Le Roy. Manager Miles, of co., opens a Summer season here 25.

Charles N. Phelps.

Charles N. Phelps.

PORTLAND, ORE.—Fredericksburg (Lonis Dammasch, manager): A bill comprising Forman and Howlett, Georgie, Gronards, Mae Leonder, and Annie and Maude Kramer drew fine audiences to this popular and well-conducted resort week ending May 20.—Coliseum (Will H. Brown, manager): Good business week ending 20. Billy Evans' comedy. Hans Krousemeir's Visit, by the stock co. was followed by an olio including Rae Eldridge, Ed Muchiner. Fannie Woods. Dunbar and Harris, Master Budley, Flora de Boise, and Clifford and Evans, black-phized comedians, in skits. Bill ended with Dunbar and Harris laugh begetter. Pranks.—Third Street (old Cordray's): De Kreko Brothers Congress of Eastern Nations, including Zeinab Hanim Affa, Kurdish, Azize de Kreko, Hamido, Dockman Aramis, Yousuff and Husein, and La Belia Saida, did good business two weeks ending 2:.

O. J. Mitchell.

SAN FRANCISCO, CAL.—Another good bill at

SAIN FRANCISCO, CAL.—Another good bill at the Orpheum week May 14-3: Hugh Stanton and Florence Modenn scored a great hit in their lively little comedy. For Reform. The Hawthorne Sisters in "The Willow Pattern Plate" renewed their success of the first week. The Escamillos, unique specialists, gave a very fine performance. Edna Augpleased her audiences. James Richmond Glenroy was amusing, as usual. Noveities for week 21 include Moung Tour and Moung Chit, the Burmese jugglers, Montgomery and Stone, the Donovans, and Billy Van.—The Walthers are playing a highly sauncessful engagement at the Oberon.—Antonio Vargas, the Spanish baritone, is making a bit at the Chutes.

BUFFALO, N. Y.—It is my pleasure to again chron-

Chutes.

BUFFALO, N. V.—It is my pleasure to again chronicle a lag week's business at Shea's May 22.7. Kelly and Ashby headed the bill and made a big hit. Others were Thomas and Barry, Four Emperors of Music, Williams and Tucker, Newsboys' Quintette, Fields and Salina, Hooker and Davies, Annie Whitney, and the bograph. Marshall P. Wilder 23.3.—At Wonderland Manager Knowlton introduced an old-fashioned minstrel show 22.3°, and the result must have been gratifying to him. The programme consisted of the regulation minstrel business, a part of which was meritorious. This house will soon close for the Summer.

PITTSBURG, PA.—At the New Grand a first-class

close for the Summer.

PITTSBURG, PA.—At the New Grand a first-class bill was given week May 22-25. The bill included George Evans. McBride and Goodrich. Brothers Hermanetti, the Tobins. Edna Collins, and Forrest Huff. Next week Crane Brothers. Gertrude Haynes, Florence Moore, Shayne and Warren, and the Onri Sisters.—The Academy of Music closed 20.

E. J. DONNELLY.

PATERSON, N. J.-Eden (H. E. Toovey, mana PATERSON, N. J.—Eden (H. E. Toovey, manager) departed from its usual policy and presented a vandeville bill May 22-8 to moderate business. A. J. Martyne, Belle Taylor, the Zenos, Fox and Foxie, Harry Allister, Pepitta and Rositta, Phil Dalton, Carpos Brothers, and Clifford and Hall made up a pleasing bill.—Bijon (Ben Leavitt, manager): Bon Ton Burlesquers 22-8 to well-filled houses. Larry Smith and Mamie Champion duplicated former triumphs. Bryon and Langden also scored a hit. Balance of the co. good and pleased. Broadway Burlesquers 29-4.—Items: The senson is rapidly approaching its end, and already several of our vaudeville artists are noticed on the local Rialto.—Charles Close, bases singer, has joined the forces of the Harlem Four, who will play dates until the opening of the season.—Coulter and Starr have signed with McIntyre and Heath for next season.

NEW ORLEANS, LA.—At the Athletic Park.

Intyre and Heath for next season.

NEW ORLEANS, LA.—At the Athletic Park.
Brooke's Cheago Marine Band continues its concerts. Willard Simms and Jennie Graham give a clever conical sketch and the La Mothes do perilous acrobatic work. Sibyl Sammis, a sweet singer, has created a most favorable impression.—At the West End we have Corinne in her second week. Thomas J. Keogh, late of Hopkins' Stock co., who has taken to vandeville, made a decided hit. Professor Reed's vitagraph views are good, and taken altogether the entertainment is remarkable, when the fact that it is free is considered.—Item: A complimentary concert was tendered Mathide Brugoire at the Atheneum 25, and society did its utmost to show its appreciation of this young lady, who was with the Metropolitan Opera co., of New York, last

year.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer. manager: Sam Green, business-manager): Opened to a good attendance week May 22.27. Uncle St Hawkins by the entire co, including May Floid, Grace Gilmore, Mae Lareno, Bessie Green, Gussie White, Ida Rainer, Signor Lareno, Chic Kehoe, Sam Green, the La Renos, and Edward Perry.—Olympic (S. Fink, manager): Opened to good business 22.7. Specialties by Bissell Sisters, Lillie Cereta, Lillie Burt. Poily O'Neill, 'Amy Lee, Hazel De Mar, Della Wall, Malcom and Delmore, Russell and Gwens, George Fisher, Charles Ellsworth, and Charles Gardner.—Tivoli John Straka, proprietor): Week 22.7 an attractive musical trogramme was presented, Mysterious Lewis, Babe Lewis, and Fred Sanford are the entertainers. Opened to fair business.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Grand opera over the road cut neither ice nor attendance May 15-21. Signer and Signora De Pasquall, handsomely costumed, rendered the garden scene from Faust most artistically. Dillon Brothers' parodies took well, and the Nelson Sisters were seen in an excellent acr. Joata act. Of the others Lillian Burkhart in a cleverly acted sketch called Extravagance, and a stunning gown that was a dream of Jelight to the ladies, was the star of the bill. Al. and Mamie Anderson scored heavily in coon comedy, and George W. Day and the Ric Brothers were popular. Coming 22: Hawthorne Sisters, Hugh Stanton, J. R. Glenroy, and John St. Clair.

RICHMOND, VA.—Bijou (Jake Wells, manager) ST. PAUL. MINN.-Palm Garden (A. Weinholzer

RICHMOND, VA. - Bijou Jake Wells, manageri-rowds continue to be the order at each perform-Richmond. VA.—Bijou Jake Wells, manager:
Crowds continue to be the order at each performance. The bill is one of the best since the opening, and includes the World's Trio. Wagner and Arnim. Charles R. Sweet, Three Ornis, Bernard Dyllyn, Kate Irwin and Mamie Remington, and the Davenport Brothers.—Items: The Main Street Electric Park has undergone extensive improvements and will open for the summer June 5, under new management.—Allen Jenkins, who was formerly press agent at the Academy of Music, will be the manager. Hurtig and Seamon have the booking in charge, and good attractions will no doubt be seen.—The Auditorium will also open 6, under the management of Thomas G. Leath, and good bills will also be presented at this ever popular place.
COLUTBUS, O.—Minerva Park Casino (John K. Burke, manager): Week May 22 was excellent, both as regards business and attractions, Professor Wormwood's dog and monkey show made an emphatic hit. Al. Wilson, the Randslles and Lynch and Jeweil were all well received. Next week: Professor Wormwood, Patrice and co. Duffy, Sawtelle and Duffy, Columbian Comedy Four. Powers and Theobald, and Sophie Burnham.—Olentany Park Casino (George Chennell, manager): Week 29 opens with Robert Downing, and co., Will H. Fox. La Reans, Abt Children, McPhee and Hill, and Professor Abt.

OMAHA, NEB.—A merry was between the rival

OMAHA, NEB .- A merry war between the OMAHA, NEB.—A merry war between the rival vandeville houses continued without further competition week ending May 15. Both houses put on attractive bills 14. That at the Trocadero consists of Filson and Errol. Lieb. Smith and Lieb. the Brothers Van. Murphy and Hall. James McAvoy, and Fox and Summers.—At the Creighton-Orpheum: Favor and Sinclair. Clarice Vance. Boyle and Graham. Cooke and Clinton. De Bolten Brothers.—At Wirth's Music Hall: Stella Lamont, Anna Efferodt. George Novello, Felice. Bert Martin, and Hopper and Star.

and Hopper and Star.

KANSAS CITY, NO.—Oroheum (M. Lehman, manager): Will M. Cressy and Blanche Dayne proved immensely popular May 21-27 in a bright sketch entitled A Midnight Call. Lizzie and Vinie Daly in dashy dances were pleasing: Buf and Retto, acrobats, were clever: Tacianu, fenale impersonator, was good: the Lamonts, acrobats, were clever: the Nichols Sisters in coon songs, and Eronson and Lewis completed the bill. Business was excellent.

NORFOLK, VA.—Anditorium clames M. Barton.

completed the bill. Business was excellent.

NORPOLK, VA. Anditorium James M. Barton, proprietor: Week May 2 excellent performances to S. R. O. by Wiley Hamilton and Ruth Wiley. Florence Wragland, Maud be Lora, Madeline Sodal, the Deans, Susie Howard, the Sisters Gaiety, Barton and Ashiey, the Three Martinnettie Brothers, and the Three De Mora Sisters.

NEWARK, O. Idlewilde Park Casino (R. Lingafelter, manager): Opened for season Ma

VAUDEVILLE.

Rochester Press Unanimous in Praise of



NOTICE TO MANAGERS:

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with Mr. and Mrs. Neil Litchfield. Louise Kerlin. George M. Karson and Jake Willard. Harry C. Shunk. Frank Young and Bessie Devoie. Large house marked the opening performance.—Item: The Park Casino has been rebuilt and now has twice the seating capacity of last season as well as ample dressing-rooms and large stage.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Tremendous hits were made week May 22-7 by the Manhattan Comedy Four and the Three Merkel Sisters. The equal of the latter team for grave and suppleness has rarely been seen in town. Others who made a good impression were Lelliott. Busch and Lellhott. Law Worth. Allan Wightman, the Ashbys, and Lawrence and Harrington. Business picked up wonderfully during the week.

west superior with the superior was period by words with the superior was a superior with the superior west was a superior with the superior was superior was superior with the superior was superior with the superior was superior was superior was superior was superior with the superior was superior was

TOLEDO, O.—Casino (Frank Burt, manager): The fifth season at this popular resort opened May 14. Twenty—ix thousand people were present. The following excellent bill was offered: Will H. Fox. Romale Brothers. Arthur Deming. Mr. and Mrs. William Robyns, Fielding, the Morellos, the Laveanes, and the cinematograph. Professor Teets and his band are again a feature. band are again a feature.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee: W. B. McCallum, resident manager:: Large houses ruled week May 22.2. The olio included Florrie West, the Farrells, Peak and Shaw, Swan and Bombard, Trixedo, Harrigan, and Howard Hall and co. in Chums. House closed for senson 27, when work was immediately commenced on enlargement.

NEWARK, N. J. — Waldmann's Opera House (Louis Robie, manager): Flynn's Big Sensation co. May 22-27. On the bill were: Ella Anderson, Bryce and Imman. Harry and Sadie Fields, Grundy and Murray, and Original Rastus. A Joke in High Life and Who Owns the Philippines were the burlesques.—
Item: Flynn's Big Sensation closes 27.

MIDDLETOWN, CONN.-Lakeview Park Theatre E. W. Gos., manager): Season will open 19 with the Adedina Latins' Orchestra. Grant's Southern Spe-cialty co. 25 July 1. Rualto Specialty co. 3-10.—Item: Manager Goss is now booking for the remainder of

SYRACUSE. N. Y.—Dunfee Theatre (A. A. Graff. nauager): George C. Davis, Farrell and Tay-or. Buby Florida. Barney Barnard. Jeannette El-iott. O'Rourke and Burnet, and Leslie and Dudley nade up a good bill, which drew well May 22-27.

GLOUCESTER, MASS.—Dewey (George Le Barr, nanager): Week of May 22: Viola Sheldon (second yeek), the Fantos, Dan Burke, Kittle Bingham, and look and Mais.

JOPLIN, MO. Pavilion (Lloyd Brown, manager): Week May 21: Burgess, Rice and Burgess, Haynes and Lisette, A. Newton, the De Greaus, and Colton and Barrow.

and Barrow.

TEAPHIS. TENN.—East End Park (Charles T. Taylor, manager: Week of May 22 bill included Miller and May, Martynne, Walter Ralston, Gulmette and Talbot, and Frances Grey. Business good.

APPLETON, WIS.—Waverly Resort (Lonis and Chenevert, managers): Opening week May 22: Arnold and Gardner, Lester Howard, Ford and Lewis, Baby Vavene, and Bentham and Byrne.

TINNEAPOLIS, TINN.—At the Harmonia week May 21 the Rosar Trio, Leonie and Leonie, Marie Wilbur, Annie Goldey, Meyers and Mason, and the Malcolms played to good business.

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VAUDEVILLE PERFORMERS' DATES.

Allen and West-Euclid Beach Park. Cleveland, O., May 27-3. Abt Children-Olentangy Park. Columbus. May 28-3. Abt., Prof.—Olentangy Park. Columbus. May 28-3. Albertus and Bartram—Concerto Romano, Turin, Italy. May 19-31.

ALDRICH, CHARLES T.—Athambra, London. England—indefinite. Baker, Pete—Athambra, Milwaukee, May 29-3. Blocksom and Burns—Mannion Park, St. Louis, May 20-3.

29-3.
Bootblack Quintette—K. and B.'s, N. Y., May 29-3.
Banker, E. H.—Casino, Mantield, O., May 29-3.
Burkhart, Lillian—Shea's, Buffalo, 5-10.
Bright Brothers—Gilmore, Springfield, May 29-4.
Boyle and Graham—Great Bend, Kan., May 29-3.
Coote and Kingsley—Chicago O. H. May 29-3. Olympic, Chicago, 4-10.
Cotton and Long—Keith's, Prov., R. I., May 29-3.
Chyette—Royal Theatre, Barmingham, England—indefinite.

definite.

Cressy and Dayne—Orpheum. Omaha, May 29-3.

Corinne—West End Park May 29-3.

Crane Bros—G.O. H., Pittsburg, May 29-3.

Dresden Trio—Palace, N. Y., May 29-3.

Deagons, The—Casino, Mansfield, May 29-3.

De Witt, Josie—K. and B. s. N. Y., May 22-3.

Downing, Robert—Olentangy Park, Columbus, May 29-3.

Diams—Casino, Mansfield, May 29-3 Derenda and Breen—Proctor's, N. Y., May 29-3 Downs, T. Nelson—Palace, London, England—in-

Downs, T. Nelson-Palace, London, England-in-definite, Prov., R. I., May 29-3, Fox., Will H. Olentangy Park, Cleveland, May 29-3, Folly Trio-Palace, N. Y., May 29-3, Four Emperors of Music-Lyceum, Cleveland, May 29-3. Farrells, The Lyceum, Cleveland, May 29-3, Flynn, Joe Proctor's, N. Y., May 29-3, Favor and Sinclair—Orpheum, Kansas City, Mo. May 29-3,

May 29-3.
Griffith Bros. – K. and B. s. N. Y., May 29-3.
Griffith Bros. – K. and B. s. N. Y., May 29-3.
Griffith Gerald and co. – Keith's Phila., May 29-3.
Griffith Gerald and co. – Keith's Phila., May 29-3.
Keith's Boston, 5-10.
Goggin and Davis – Palace, London – indefinite.
Garrisons, The – England – indefinite.
Hart and De Mar – Proctor's, N. Y., May 29-3.
Huntington, Wright – Proctor's, N. Y., May 29-3.
Haves and Bandy – Proctor's, N. Y., May 29-3.
Heron and Gillingwater – Poli's, New Haven, May 29-3.
Haytes, Gertrade, G. O. H., Dietzley, W. S.

Hayres, Gertrude—G. O. H. Pittsburg, May 29-3, Hart, Annie—Mannion Park, St. Louis, Mo., May 29-3

Hilton - Keith's, Prov., R. I., May 29-3, Howard and Bland - Lake Eric Park, Toledo, May

Howe and Edwards England—indefinite.

Hefron. Tom—Central Theatre, Montreal, May 22-3, Irwin. Flo—Proctor's, N. Y., May 29-3, Jones, Grant and Jones—K. and B. s. N. Y., May 22-3, Kens'all, Ezra—Lyceum. Cleveland. May 28-3, Ken'all, Ezra—Lyceum. Cleveland. May 28-3, Ken'ell, John—Keith's, Prov. R. I., May 29-3, Le Clair, John—Orpheum. Los Angeles, Cal., May 22-3, Litchfield. Mr. and Mr. Neil—Lindenwald, Park, Hamilton, O., May 29-3, Loftus, Cissie—Palace, N. Y., May 29-3, La Reanes, The—Olentangy Park, Columbus, May 29-3, Leavitt and Nevelle, Palace, N. Y., May 29-3, Leavitt and Nevelle, Leavitt and Nevelle,

29-3. Leavitt and Nevello—Palace, N. Y., May 29-3. Lester and Stevens—Alhambra, Milwaukee, May 29-3. Lucas and Tyler—Alhambra, Milwaukee, May 29-3. MONROE AND MACK—K. and B. s. N. Y., May

May 28-3.
Melrose and La Verne-Casino. Mansfield. O., May 29-3.

MITCHELL, MASON Minerva Park Casino. Columbus, 4-10.
Morton and Revelle—Keith's, Boston, May 29-5.
Mudge and Morton—New Gilmore, Springfield, May

29.3.
Morris, Felix—Keith's, Boston, May 29.3.
Marshall, Edna Bassett Euclid Beach Park, Cleveland, May 28.3.
Moreland, Thompson and Roberts—Albambra, Milwaukee, May 29.3.
Morello Troupe—Euclid Beach Park, Cleveland, May 39.3.

29.3.

Moore, Florence—G. O. H., Pittsburg, May 29.3.

Niblo, Fred—Chicago O. H., May 29.3.

Nobles, The—K-sith's, Boston, May 29.3.

Nilsson, Sig.—Palace, N. 7., May 29.3.

Onri, Adel Purvis—Lyceum, Cleveland, May 29.3.

Onri Sisters—G. O. H., Pittsburg, May 29.3.

Polk and Kollins—Forest Park Highlands, St. Louis, May 29.3.

Polk and Kollins - Forest Park Highlands, St. Louis, May 29-3.

Phasey Troupe—K, and B.'s. N. Y., May 22-3.

Papinta-Keith's, Prov., R. I., May 22-3.

Raymond, Alice - Park, Cleveland, O., May 27-3.

Reams, Lee Olentangy Park, Columbus, May 29-3.

Reams, Lee Olentangy Park, Columbus, May 29-3.

Robyns, Mr. and Mrs, W. - Fairview Park, Dayton, O., May 29-3.

Robyns, Mr. and Mrs, W. - Fairview Park, Dayton, O., May 29-3.

Royce, Ray L. - Keith's, Prov., R. I., May 29-3.

Raymond and Clarke - Keith's, Prov., R. I., May 29-3.

Raymond and Worden - G. O. H., Pittsburg, May 29-3.

Shayne and Worden - G. O. H., Pittsburg, May 29-3.

Stuart - Proctor's, N. Y., May 29-3.

Snyder and Buckley - Enclid Beach Park, Cleveland, May 29-3.

Thompson and Green - Monroe Park, Toronto, May 29-3.

Thompson and Green-Monroe Park, Toronto, May 23.3. Tierney, J. T.—Horkins', Chicago, May 29-3, Ferria Wheel Park, Chicago, 4-10, Whompson, C. S.—Keith's, Prov., R. I. May 29-3, Veronee, Emil—Euclid Beach Park, Cleveland, May 27-3.

Vernon-Alhambra, Milwaukee, May 29-3,
WILDER, MARSHALL P. Garden Theatre,
Buffalo, May 29-3,
Whitman, Frank-N. Y. Theatre, N. Y. City-indefinite.

definite.

Wilson and Lorain—Euclid Beach Park, Cleveland.
May 27-3.

Whitney, Anne—Lyceum, Cleveland, May 29-3.

Whitney, Brothers—Keith's, Boston, May 29-4,
Keith's, Prov., R. I. 5-10.

Windom, William—Lyceum, Cleveland, May 29-3.

MATTERS OF FACT.

Ashley Miller and Ethel Browning, who are playing the juvenile and light comedy roles with Emerson Jones' Summer stock company at Peoria. Ill., are open to offers for next season.

Annie Louise Ames, the star of Waite's Stock com-any, will not be a member of Mr. Waite's company ext season and is therefore at liberty. She may be ddressed in care of Jacques' Theatre, Waterbury, 'onn.

St. John Williams, who served in the late war at Santiago, has been honorably discharged from his regiment and is prepared to accept an engagement in the more peaceful ranks of the profession. He is open for general business. Mona Carrington, with the Murray and Mack co

pany last season, will put in the Summer at her home. Verne, Mich. Miss Carrington plays leads and has not yet signed for next season.

Louise Royce, who is playing Cora Angelique in The Belle of New York with the Austraian com-pany, has from all accounts made a favorable im-pression with the antipodean theatregoers.

The Wonderland, Rochester, N. Y., has not only undergone many changes internally, but blossoms out under a new name and new management. It will hereafter be known as the Empire Theatre, with Henry C. Jarens as conductor of the house. The best three-night and week stand a tractions will be played at popular prices, ranging from 10 cents to 75 cents. Mr. Jacobs will make his headquarters at the New York Theatrical Exchange. C. L. Durban, who has acquired the playing rights to The Sporting Duchess, will send it on the road with a big star cast. Robert E. Stevens will be his business representative. A big production will be made of the play, the race scene being an especial feature. Mr. Stevens is now booking the play.

The North Highland Casino, under the management of the Southern Amusement Syndicate, was opened May 22 to big business by the Chapman-Warren Comedy company in a repertoire of furce-comedies. The company include Will Chapman, Ed Gardner, John D. O'Hara, Earl P. Adams, Blanche Warren, Aida Gardner, and Margaret O'Hara.

Will J. Deming, who has been in England in the interest of Lincoln J. Carter, writes to The Mirror that The Tornado closed a successful season of sixten weeks at the Eden Theatre. Brighton. Mr. Deming has sold the English rights to the piece to a provincial syndicate, and will return to this country in July after a trip on the Continent. Mr. Deming sends to The Mirror several interesting old English napers. lish papers.

At the new Columbia Theatre. Wausau, Wis., Mahara's Minstrels broke all local records Sunday, May 21, playing to 1.263 paid admissions. Over three hundred people were turned away. Manager Harry Sutherland plays but one attraction a week.

Ed Murphy, formerly of Edward Harrigan's com-pany in its palmy day, has opened a stage dancing academy at 22 West Fortieth Street, where he makes a specialty of teaching novel evolutions in step dancing.

A filelodrama with a New York and road reputa tion can be leased for territory in which it has been seen by addressing Alice Kauser, 1432 Broadway.

Lockport, with a population of 20,000, is one of the best one-night stands in New York. Hodge Opera House, playing only the best combinations, is now under the management of W. B. Lerch. George Rosey, the famous composer, will be ad to receive from authors librettos of comic

operas and musical comedies with a view to writing the music. He will also compose in-cidental music for dramatic productions. Mr. Rosey, who is noted especially for the up-to-date catchiness of his melodies, may be addressed care Joseph W. Stern and Company, 34 East Twenty-first Street, New York city.

Ben Hendricks, having severed his connection with Thail and Kennedy, will the coming senson present a new Swedish play, the title of which he will not divulge for the present. For the past seven seasons Mr. Hendricks has been featured in Swedish plays, and since the death of Gus Heege is the recognized artist in that line. His performances have always met with big success, and the coming season is more promising for bigger and better results.

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William Redmund has new and old plays would do splendld y for repertoire and stock panies, which he will let on royalty. Mr. mund will assivate at his home. The Ce Piermont, Rockland County, N. Y. Charles E. Hart and Ethel Tillson, musical

director and soprano soloist, respectively, open for offers for the coming season, will accept joint engagement only.

C. P. Walker, of the "Bread Basket" circuit of theatres in the Northwest, arrived in town last week, and will make his headquarters at Dunne and Ryley's office in the Knickerbocker Theatre Building during his stay here. Besides managing the Winnipeg Theatre and the theatres at Fargo and Grand Forks. N. Dak., he is booking some of the best towns in that vicinity. The business over the circuit has been excellent throughout the season.

A number of second-hand chairs now in use at the Fourtenth Street Theatre are offered for cash, cheap. They can be seen by applying to the janitor at the theatre.

Fitz and Webster are engaging the best peo-ple for their various attractions. Specialty peo-ple playing parts are preferred. Fitz and Web-ster are located at 69 Warren Avenue, Chicago.

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OBITUARY.

Caronne Adele Josephine Marie Grisi, the famous Italian dancer who was known professionally as Carlotta Grisi, died at Geneva, Switzerland, on May 22. Madame Grisi was born at Mantua in 1819, and made her debut when only five years old at La Scala, Milan. In 1841 she appeared in The Zingari, ballet melodrama, at the Renaissance Theatre. Paris, and immediately after that production she was engaged for the Opera. She was, in her day, the most noted dancer in France. Early in her career she married M. Perrot, her instructor, and under his management she appeared in London. Madame Grisi was a cousin of Giula Grisi, the once famous soprano.

once famous soprano.

Frederick E. Dart, an actor long known to the American public, died at his home at Enfield. Conn., on Friday. May 26, of consumption. His illness was a long and severe one. During the thirty-eight years of his life Mr. Dart was associated with a number of important organizations, among them being Joseph Jofferson's company. He was at one time the husband of Merri Osborne. Henry J. Dart, of this city, is a brother of the dead actor.

offices at 121 West Thirty-fourth Street.

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Charles A. Le Comte, an old theatrical manager, died at Ward's Island, on Thursday, May 25, of consumption. The funeral services were quick and satisfactory work in the scenic line.

Brooklyn, and the remains were buried in the Actors' Fund plot, at the Cemetery of the Ever-

Captain John G. Mann, father of Adeline Mann, died suddenly in a sleeping car near Rienzi. Miss., while en route to his home at Mobile, Ala. Miss Mann received the sad news upon her arrival at St. John, N. B., May 20 with the W. S. Harkins company.

Fred E. Dart, professionally known as Fred Jerome and brother of Elsie Gerome, died on Friday, May 26, of consumption, at the home of his parents, at Enfield, Conn. He was thirtynine years of age.

Louise Tunison, composer of a number of successful songs, died on May 21, at her home this city, of heart failure, aged twenty-five year. The remains were interred at Madison, N., on May 25.

Elise Tanizon Lillie, elder daughter of Mr. and Mrs. Walter M. Lillie (Anne Walker Lillie), died in this city on May 20, aged two years and six months.

Mrs. Mary J. Norris, aunt of Myra Collins, died at her home in Kansas City, Mo., May 22 of cancer, aged lifty two years.

Samuel W. Jennison, the violinist, brother of Paul Jennison, died of diphtheria on May 25, at Covina, Cal., where he had spent the last two

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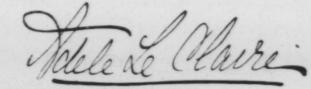
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